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A

HAUSA READING BOOK

BY

CAPTAIN CHARLTON

LONDON: HENRY FROWDE

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GIFT OF
HORACE W. CARPENTIER



A

Hausa Reading Book

containing

A Collection of Texts reproduced in facsimile
from Native Manuscripts, arranged for the
use of Beginners and Advanced Students;
with Transliterations into Roman characters;
Translations, Notes, &c.

By

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Lancashire Fusiliers

(Late of the West African Frontier Force)

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PREFACE

THE object of this work is twofold. Firstly, it is intended to be useful to the beginner by means of a close study of the transliterations in conjunction with the simple grammatical notes, and secondly, it is hoped that the student will be able by its means to acquaint himself with the native writing, and read with profit the more advanced grammatical notes. Hausa manuscripts are not easy to come by. Until quite recently Arabic was the sole language for composition known in West Africa, just as, previous to Dante's time, Latin was the only vehicle of thought in Europe, the vernacular languages being considered beneath the contempt of men of learning. Even to-day all Hausa literature is permeated with Koranic quotations and references. It is to be hoped that with due encouragement the Hausa Mallam will learn to use for literary purposes his own tongue exclusively. The language possesses many beauties both of construction and of expression, and it abounds in proverbs and proverbial sayings. It has in some sort already become the 'lingua franca' of West Africa, and each day its use extends more and more. Also as a lan-

guage of commerce it is eminently suitable owing to its many idioms of trade and barter and to its excellent system of notation.

As regards the arrangement of this book, the pieces have been graded according to their difficulties ; many of the footnotes are non-grammatical in character and may be said to possess a general interest ; the pieces are tabulated on the contents page with English titles for facility of reference, but the native name of the piece has been added where it occurs in the MS. The punctuation of the MS. has been preserved in the transliterations for the sake of uniformity.

Concerning the simple notes on grammar, I desire to acknowledge the assistance afforded by the Lecture notes of Messrs. Lewis H. Nott and W. H. Brooks. To Mr. Brooks especially, who has taken much kind interest in the book, I must express my great indebtedness for his revision and suggestions. It is owing to his knowledge of Arabic and his peculiar acquaintance with the Koran that the notes dealing with these subjects have been enriched and made of interest. I have also to add that if the book commends itself to the student of Hausa, and it is deemed necessary, a full translation of the pieces will be forthcoming.

L. CHARLTON.

ARMY AND NAVY CLUB, S.W.

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HAUSA READINGS

FIFTEEN PROVERBS

Lafia jikki arziki ne ¹.

Abokin sariki sariki ne ².

Mainama shi kan nema wuta ³.

Rasshin tuo kan chi wake akwana ⁴.

Jini ba shi wanka dauda.

Ango mijin amaria ⁵.

Yunwa shi kan maida yaro tsofo koshi shi kan maida tsofo yaro ⁶.

Proverbs play an important part in the Hausa language. Conversation among the natives is sometimes almost unintelligible, even to one who is well acquainted with the language, from the fact that their talk abounds in these 'saws and sayings'. The reader is referred to Captain Merrick's splendid collection. should he wish to study this important phase of the language. 'Kerrin maganna' is the phrase used for a proverb.

¹ 'Health spells prosperity.'

² Implies that for favours or requests, the King's favourite is as powerful as the King.

³ 'The successful hunter must build a fire,' i. e. there is always something lacking.

⁴ 'Lacking "tuo" one must eat beans and get to bed.' 'Tuo' is the dish of the affluent, but no one eats beans except through stress of poverty.

⁵ Implies that the bridegroom, and he alone, has to do with the bride.

⁶ 'Hunger makes a young man old; a full stomach makes an old man young.'

Taiffia sannu kwana nesa ⁷.

Allah she ne maisanni ba bawa ba.

Laifi baba rowa laifi yaro kiuwa ⁸.

Gidida biu magani gobarra ⁹.

Maiiddo gudda ba shi gode allah sai ya ganni
makafo lokachinan ya che nawa da dama.

Maichiwo ba shi gode allah sai ya ganni gawa
anadaukansa zua wurin bizne ¹⁰.

Marena kadan barao ne ¹¹.

Kaddan ka ganni gemi dan uwanka na chin wuta
shafa naka rua ¹².

⁷ 'More haste less speed,' 'festina lente.'

⁸ 'The fault of age is meanness, of youth, laziness.'

⁹ 'The best protection against fire is to build two houses.'

¹⁰ Implies that one rarely realizes when one is well off.

¹¹ 'Who belittles is capable of theft.'

¹² 'If you see your brother's beard burning, rush and throw water on your own,' i. e. take warning from others' misfortunes. 'Chi wuta,' 'take fire'; 'ji wuta,' 'feel the fire, to be heated, warmed'; 'sa wuta,' with 'ga, ma,' 'set fire to.'

COMMON MAXIMS

MAGANNA NABIU ¹

Rai wonda babu kurdi ya zamma rai banza.

Maganna babu iko maganna banza.

Kaddan kana da kurdi kowa shina sonka.

¹ These are a few maxims in everyday use, the last of which may certainly be distinguished for its sound common sense. The heading is simply expressive of the order of the pieces in a particular collection.

Kaddan ba ka da kurdi babu wonda shina² sonka.

Kaddan ka zamma maitson allah allah shina sonka.

Kaddan ba ka tsoron allah ba shi sonka.

Kaddan ba ka san hallin mutum ba kadda ka zanna da shi.

² 'Babu wonda shina sonka' should be, in a negative proposition, 'babu wonda shi sonka', as in line 4.

THE DEADLY SINS

MAGANNA ZUNUBI¹

Kasshin kai. Tsalumchi. Sata. Zina². Munafuchi. Zumde³. Anamimanchi⁴. Zagin Musulmi. Chidacheto. Karia. Mugunbaki. Rabba aure. Chin haramu. Fasikanchi. Rowa. Kin zumunchi.

¹ This is a list of offences, twenty-one in all, against the precepts of Islam, evidently put down at haphazard. Idolatry, the unforgivable sin, finds no place in the category. In order they are as follows:—Murder. Deceit. Thieving. Adultery. Hypocrisy. Deriding. Calumny. Abuse of Mussulmans. Bribery. Lying. An evil tongue. Coming between husband and wife. Unlawful gain. Licentiousness. Meanness. Repudiation of social duties. To revile parents. Jealousy. False witness. Promise-breaking. Secret tale-bearing.

² 'Zina': well illustrated by the 'mutanen zina'.

³ 'Zumde': often found as 'zunde'. It really means 'to pout the lips out'. Cf. Koran xxxi. 17: 'Distort not thy face against men, nor walk in the earth with insolence, for Allah loves not the arrogant.'

⁴ 'Anamimanchi': also found as 'ananmachi'.

Zage. Uwaye. Hasada. Shaida Karia. Babu
alkaueli. Kormotto. Duka ashirin da daia.

HOURS OF PRAYER

Ya kamata idan musulmi ya yi salla da assuba ¹
kuma da laasar shi yi wurdi ² tojani ³ ko alkadiria ⁴.

¹ 'Salla da assuba.' This, the early morning prayer, is according to the Koran the most important of the day, for it is borne witness to by the angels. The meaning of this is assumed by some of the learned commentators to be that at that time the guardian angels relieve each other.

² 'Wurdi': from the Arabic root و ر د, 'warada,' originally meaning 'to approach to take water'. In some of its forms it has the meaning 'hand down, expound, teach'. We connect with this the Persian 'wirdi', 'disciple.' Translate here: 'Follow the doctrine, play the disciple.'

³ 'Tojani,' or, as it is more generally written, 'tijani,' was the name of a great sheikh and sectarian. Apparently Mohammedanism, as received by the Hausas, is divided into two principal sects, the followers of the 'Tijani' school, and those of the sect referred to in note ⁴.

⁴ 'Alkadiria.' On these names compare the following passage from a historical composition in Fulah given at the end of Reichardt's *Grammar of the Fulde Language*: 'Allah took care of him (Hajji Omaru) until he grew and learned the Koran and different books. Allah gave him talents and learning. After that he considered about going to Mecca, and he reached his Sheikh, the Sheikh Tijani. And he set out and passed through Futa Jallo. He took up his residence there with his pupils. When he started for Mecca his pupils went with him, and they reached Hausa country. He passed through the Bornu country and he met the Hausa king and the Bornu

Amma salla duka lokachi biar ne assuba da azuhur da laasar da magariba da lisha amma babu wurdi chikkin sai lokachi biu ⁵.

Woni hainya ⁶ kana bi tojani ko alkadiria.

king. They were engaged in fighting. He passed and went on; and on his way he composed on certain verses of the Koran until he reached Mecca. He found that the Sheikh Tijani was dead. He met the Sheikh Muhammed Legali, with whom the Sheikh Tijani had left his *halifa* (i.e. his office, as well as his gifts and power). He lived with him seven years and took upon himself all the cares of his house and gave himself to him. He followed him and never changed his word. He gave him money and did his word cheerfully during the seven years. He lived with him at Madina and he conferred upon him his *halifa wirtu* (i.e. the Khalifate or office) of the head of the sect of Sheikh Tijani. And the Sheikh Muhammed Legali gave honour to him (viz. to Omaru) and called him his Sheikh after he found that Sheikh Tijani was dead. . . . Muhammed Bello adopted the *tarika* (the principles of the sect) of Sheikh Tijani from Sheikh Omaru. Muhammed Bello told Sheikh Omaru to write a book concerning the Kadiri people (i.e. the sect of Abd-el-Kadiri) exhorting that there be no hostile rivalry between them (i.e. the two sects), that those who are not able to adopt the *tarika* of Sheikh Tijani may not injure themselves.' * The Kadiria were an ascetic order of Fakirs instituted A. H. 561 by Abdu-'l-Kadir al Jilani, whose shrine is at Bagdad. The order was very popular among the Sunnis of Asia. (Hughes's *Dictionary of Islam*.)

⁵ The meaning of this is that only at the morning and evening prayer is it necessary to distinguish between the sects of Tijani and Alkadiria.

⁶ 'Woni hainya' should of course be 'wache hainya' according to grammar.

* For this phrase cf. Koran ii. 51.

RIDDLES

GATANA GATANA

Ta zo ta fishe ¹.

Yanmata giddanmu kullum wonka. Moda ².

Rami kankanni kifaye sun chikka. Hakori ³.

Gulbina ba shi chin mutum tsakka sai gefe. Wuka ⁴.

Dakin samari babu kofa. Kwoi ⁵.

Gari shina da daki yara suna kwana da yungwa.
Toka ⁶.

Gabba tam baya tam. Ganga ⁷.

Shanu giddanmu dubu goma duka igiansu daia.
Sinsia ⁸.

¹ This phrase is the invariable preamble to a riddle. It may be translated :

‘My story, my story,

It comes, it puts you off the track.’

It is comparable with ‘Riddle-me-Riddle-me-wree.’

² ‘Moda’ is the small dipper, which floats inside the big calabash, and is used for filling the same. In the sense of being always in the water it is ‘constantly washing’.

³ The ‘kifaye’ in the small pond are the teeth in the mouth.

⁴ A knife cuts at the edge, while a torrent, ‘gulbi,’ drowns its victims in the centre.

⁵ ‘Samari’ represent the chicks in the unhatched egg.

⁶ Meant to express the appearance of a cooking fire after it is dead; the ashes are likened to ‘boys in bed supperless’.

⁷ ‘Tam,’ ‘taut.’ ‘What is that which is taut both before and behind?’ Answer: ‘A drum.’

⁸ ‘Sinsia’: the small besom, made of many twigs bound together, with which the Hausa housewife sweeps the compound.

Yanmata giddanmu da farin baki. Taberia⁹.

Ina da hainya biu na bi wonga na taffi na komo
ban bache ba. Wando¹⁰.

Tammat.

These have been selected as representative specimens. The Hausas are very fond of riddles, especially the children, who possess quite a store of them. There is no attempt at punning, the riddle being more of the nature of an enigma. If the answer is given up, the would-be solver says 'Na baka gari', whereupon the solution is given and applause invariably provoked. They are quick to see and appreciate the hidden meaning. The old English riddle as given below is of the nature of a Hausa riddle.

'As I was going over London Bridge,
I met a cart of hay,
I touched it with my walking stick,
It all flew away.'

Answer: 'A flock of pigeons.' *

⁹ 'Taberia,' 'Fufu stick,' which being in constant use pounding corn, &c., has always its ends whitened.

¹⁰ 'I have two roads; whichever I take I return and never lose my way.' Answer: 'Trousers,' the Hausa variety of which may be put on either leg first.

LETTER FROM A MALLAM

Wonga wochika ta fitta dagga hanu¹ mallam ali bagobiri² zashi aika wurin abokinsa sunansa Captain Charlton shina chikkin woni gari anache da shi kintampo³ ina yi maka gaisua maiyawa: dagga bayan wonan: na komo dagga ankra⁴ yanzu na zamna chikkin kumase kaddan takarda na: ta iskeka da

This piece has been inserted as a good example of the style of correspondence which obtains among the better educated Hausas. It is interesting to observe how the difficulty of rendering English proper names has been surmounted, especially in the case of 'Volunteer adjutant'.

As is usual, the lines of direction, &c., are written in the third person, suddenly giving place to the personal form of address.

See below, note ⁵, for a further description of the Hausa letter.

¹ 'Ta fitta dagga hanu.' 'Ta fitta hanu' would also be correct, and even better Hausa. Concerning this see note ²¹, 'The Boy and the Lion Cub.'

² 'Ali bagobiri' is the regimental priest of the Gold Coast regiment, and an intelligent and well-educated man.

These gentile names are formed by prefixing 'Ba' and suffixing 'i' to the name of the nation or country, e.g. 'ba-beriber-i', 'ba-zabarim-i,' &c.; in the case of ba-hausa-i, 'a-i' coalesce into the diphthongal vowel '-e', before which 's' is palatalized to 'sh', giving 'ba-haushe'. Plurals in use are 'gobirawa', 'hausawa,' 'zabarimawa,' &c.

³ 'Kintampo' is a large market town, north of Ashanti, on the eighth parallel of latitude.

⁴ 'Ankra' is the native rendering of Accra, the capital of the Gold Coast Colony.

lafia na gode allah shi baka lafia : allah shi baka yawa rai ⁵ : allah shi kara maka arziki : kaddan ka tambaya lafiana na gode allah na ji labarinka wurin Shelley ⁶ ya fadda mini kun ganni zuna dagga ture ⁷ : amma yanzu mister Shelley ya zamna chikkin ankra : shina yin : aiki volunteer adjutant : shi kuma shina lafia :

⁵ In the phrase 'Allah shi baka yawa(n) rai', 'May God multiply your days,' we have the Hausa translation of a common formula in Arabic letters : 'Tawwala lana allah 'omraka.' The same also applies to the Hausa phrase so often met with in conversation and literature : 'Allah shi deddi ranka.' It may here be stated that the normal construction of a Hausa letter is based on the Arabic. It is usual with all writers, but with Moslems an invariable rule, to begin with some form of the 'Bismillah'; see note ¹, 'Mutane zina.' Then follow the names, designations, addresses, &c., of the writer and his correspondent. After this come copious salutations to the receiver of the letter, his family, relations, &c. Next, in imitation of the Arabic phrase 'amma ba'du', 'but afterwards,' the real purport of the letter is introduced by means of the Hausa equivalent 'Bayan wonan', 'after this,' or some such phrase. The letter then terminates with renewed well-wishing and salutations.

⁶ Shelley is the name of an officer of the Gold Coast regiment.

⁷ 'Ture' is the country of the white man, England, as far as our natives are concerned.

'Ba-ture,' see above, note ², is used exclusively of a European, though originally used to designate the Arab strangers who were continually arriving in the West Coast Hinterland from the East. The word is of Arabic derivation. In No. 7 of Messrs. Brooks and Nott's 'Batu na abubuan hausa', 'Turi Sinai' stands for the name of a well-known rock.

'Kun ganni zuna dagga ture,' 'You saw each other in England.'

na bershi da lafia : dagga bayan wonan : babu woni labari chikkin kumase sai lafia : allah shi sakke taramu da lafia⁸ tammam ni ne abokinka mallam ali.

⁸ 'Allah shi sakke taramu da lafia,' 'God grant we may meet (again) in all prosperity.'

The word 'sakke' is curious, and deserves notice. Its primitive meaning seems to be 'to let go', 'let loose,' and then 'start', e.g. 'ya sakke tashi' constantly recurring in *Specimens of Hausa Literature*, G. From these the meanings 'permit, grant' are easily derived.

OUR ANCESTOR ADAM

MAGANNA KAKANMU ADAMU

Lokachinda ankahalichi adamu ya che shi ya gode allah don bai halicheshi zaki¹ ba.

Zaki shi kuma ya che shi ya gode allah don bai halicheshi karre ba.

Karre shi kuma ye che shi ya gode allah don bai halicheshi gurusunu² ba.

Gurusunu shi kuma ya che shi ya gode allah don bai halicheshi barao ba.

Barao shi kuma ya che shi ya gode allah don bai halicheshi mairowa ba.

Mairowa ya che shi ya gode allah don bai halicheshi kafiri ba.

¹ 'Zaki.' It is probable that 'jaki', 'donkey,' is here meant, from the similarity of sound and carelessness of the scribe.

² 'Gurusunu,' 'hog or hogs.' The same form of the word seems to be used for both singular and plural.

Kafiri ya che shi ya gode allah don bai halicheshi maikaria ba.

Maikaria shi kuma ya rassa wonda shi zai kirra ³.
Tammat.

³ The liar being the most contemptible of all, has no one beneath him.

THE STORY OF JOSEPH

MAGANNA NA TOKKOS

Labari annabi yusufu ¹ da shi da shaitani ² ya zo wurin annabi yusufu ya fadda masa ya che ubangiji allah shina sonka dayawa ya baka dukia da bissashe ³

This fable bears a striking resemblance to the Story of Job. Apart from the general likeness, in each it is Satan who causes the Lord to 'touch all that he hath', and in each the reward for resignation is the same, namely, increase of flocks and herds, and many children. Moreover, to make the resemblance still more striking, in this, as in the Biblical Story, it is on the second appearance of Satan before God that the holy man is visited by sickness.

¹ 'Yusufu' is 'Joseph'. According to the Koran, an inspired prophet.

² 'Shaitani' is 'Satan', and is in more common use in the Koran than 'Iblis', denoting the same personality.

³ 'Bissashe' is the plural form of 'Bissa', 'animal, beast'; many Hausa nouns form their plural by reduplication in this manner :

Kassa, Kassashe, land, earth.

Gari, Garurua, town.

Haki, Hakukua, hole.

Wuri, Wurare, place.

Abu, Abubua, thing.

&c., &c.

The sibilant *s* becomes palatalized into *sh* before *i* or *e*.

da haifua dayawa ⁴ ya koma ⁵ wurin ubangiji allah ya fadda masa ya che annabi yusufu ba shi sonka don ka bashi duka da dowaki domin hakkanan shina yin salla dayawa kamman ka bashi wohalla da hasara da chiwo ka ganni ya ber salla duka : ubangiji allah ya che masa ashe ⁶ : ya sa annabi yusufu aloba ⁷ chikkin giddansa yaransa duka suka mutu da shanusa ⁸ da ragunansa ⁹ duka suka mutu da matansa saura shi daia duda ¹⁰ hakkanan bai ber salla ba shina yin salla

⁴ 'Haifua dayawa,' 'many children'; lit. 'many births'. There are various forms of the verb, as 'haife', 'haifa,' 'haifu.' It is both transitive and intransitive.

⁵ 'Koma,' 'to return,' possesses a difference of meaning when the terminal *a* is altered to *o*. In the latter case, motion towards the speaker, or on his behalf, is inferred,

i.e. 'Ya koma,' 'he returned (to his town).'

'Ya komo,' 'he returned (to me).'

⁶ 'Ashe' is an ejaculation used upon the receipt of intelligence a little out of the ordinary. The English 'You don't say so' is an equivalent.

⁷ 'Aloba' is from the Arabic ^عوَلَا, 'to infest with a plague,' '*empester*.' From this is derived the Arabic substantive ^عوَلَاء, 'waba.' In modern Arabic the classical conjunction و, 'wa,' becomes 'u' or 'o'; so we get 'oba', and with the article, 'aloba.'

⁸ 'Shanusa' is the plural form of 'sa', 'bull,' feminine 'sanía'. As written here it is incorrect, 'shanunsa' being the proper form. This is carelessness, and not ignorance, on the part of the writer.

⁹ 'Ragunansa,' the plural of 'rago', 'a ram, tup.'

¹⁰ 'Duda'; the meaning is 'notwithstanding'. It is perhaps a corruption of 'duka da', but does not seem to be in use colloquially. See line 20, 'Waka.'

wokachi¹¹ duka yusufu shina faddi babu komi allah shi ne ya bani shi kuma ya karba¹² abinsa¹³: bayan wanan shaitani ya koma wurin ubangiji allah ya che masa ka sa annabi yusufu chikkin chiwo ka ganni ya ber salla ubangiji ya sa masa chiwo shina kunche¹⁴ shekaransa sebain chikkin chiuta duda hakkanan shina yin salla bai fassa¹⁵ salla ba ko rana gudda: shaitani

¹¹ 'Wokachi.' The word chiefly in use amongst the Hausas is 'lokachi', 'time, season.' It is derived from the Arabic ^{لَوْفٌ} ^{وَفْ}. Probably the word used here is the intermediate form by which 'lokachi' was derived. The Hausa 'lottu', 'time,' is derived from the same Arabic expression. This is a case of dualism, i.e. that a derived word often appears in another language in two forms. An instance is the Latin *natalis*, which appears in French in the forms *noel* and *natal*.

¹² 'Allah shi ne ya bani shi kuma ya karba.' This is almost word for word with the Biblical sentence, 'The Lord gave and the Lord hath taken away.'

¹³ 'Abinsa.' When not suffixed this word takes the form 'abu', plural 'abubua'. Hausa possesses a curious tendency to change 'u' into 'i':

'Yunwa,' 'hunger,' becomes 'yinwa'.

'Surdi,' 'saddle,' becomes 'sirdi',

and there are other examples. Note ²³, 'Waka,' q.v.

¹⁴ 'Kunche' means 'to untie, loosen,' as used in the story of 'The Boy and the Lion Cub,' note ⁴.

The same meaning here is obviously inadmissible, and it is probable that what is intended is the word 'kumche', 'to make narrow, straighten, tighten, confine,' of which a form 'kumtata' is to be found in *Specimens of Hausa Literature*, A. 67.

¹⁵ 'Fassa' has other forms, e.g. 'fasshe', 'passhe'; the Hausa labial articulation is very defective; *f*, *p*, *b* are frequently interchangeable; cf. *Hausa Dictionary*, Preface, page xviii.

ya ji kumia¹⁶ wurin ubangiji allah: allah ya soma bashi rongomi har ya samu sauki: ya samu lafia ya samu mata suna haifua ya kuma samu dukiānsa¹⁷ da shanu da dawaki: ubangiji ya bashi ya komo kam-manda shi ke da¹⁸: domin hakkanan kowa shi nemi tsari¹⁹ da shaitani.

Tammat²⁰.

¹⁶ 'Kumia,' 'shame,' is also written and pronounced 'kunia'. 'Ka ji kumia,' 'shame to you,' is a common expression of reproach.

¹⁷ 'Dukiansa,' which should be, correctly, 'dukiarsa,' 'dukialsa,' or 'dukiatasa,' is typical of the carelessness of the Hausas when dealing with the feminine possessive. A few nouns with the feminine termination 'a' are masculine. Among them are 'gidda', 'rua', 'guga', 'kaya,' &c.

¹⁸ 'Ubangiji ya bashi ya komo kammanda shi ke da.' This is good Hausa, and an example of the manner in which the clauses of a sentence are co-ordinated and not subordinated. 'Da' is pronounced with a long *ā* and means 'of yore'.

¹⁹ 'Tsari,' 'to guard against,' &c., has also a form 'tsaro' with a cognate meaning, e. g. 'Wurin tsaro', 'a watch tower.'

²⁰ 'Tammat' is an Arabic word signifying 'it is finished'. The Hausa mallam dearly loves to intersperse a little Arabic, as a proof of his learning.

The Latin *finis* occupies exactly the same place in English literature.

MOSES AND HIS MISSION

Woni yaro allah ya halitashi chikkin kogo dushi¹ ya yi shekara arbain chikkin kogo shina roko allah kullum derre da rana² shina salla ubangiji³ allah ya aiko annabi musa⁴ taffi ka duba chikkin kogo dushi akoi woni yaro minene shina yi annabi ya zo ya isheshi ya yi masa salama bai amsa ba har ya gammu salla tukun⁵ ya amsa masa ya kirra sunansa annabi musa ya tambayeshi ya che wanene ya sanasheka⁶ sunana ya che masa ubangizi allah wonda ya sanasheka akoi mutum chikkin kogo dushi shine ya sana-

This piece impresses the importance of 'Taking a Wife' as a duty to be carried out. The Koran explicitly enjoins this duty in more than one place. In countries where the inroads of war and pestilence tend to diminish the population, the begetting of children is naturally of primary importance, and this condition is peculiarly applicable to West Africa.

¹ 'Kogo dushi,' a cave. 'Kogo' is used of the lair of beasts of prey.

² 'Derre da rana,' 'night and day.' The Hausa order of the word differs from the English, 'day and night.'

³ 'Ubangiji,' literally 'house-father'. The feminine is 'uworigijia', 'mistress.' As an epithet it is chiefly applied to Allah.

⁴ 'Annabi musa,' 'the prophet Moses,' whose law, according to Mahomet, was corrupted by the Jews.

⁵ 'Tukun' or 'tukunna', and in its secondary form 'tukunche', is much used idiomatically. 'Not as yet, since, before' are its chief meanings, i. e. 'Ban ganneshi ba tukun', 'I have not seen him as yet.'

⁶ 'Sanasheka.' Other casual forms of the verb 'sanni', 'to know,' are, in a religious sense, 'sanasda,' 'sanda,' 'sanaswa.'

sheni sunanka : ya che masa minene kana yi wuringa ⁷
 ya che shekarana arbain ina chikkin kogo dushi ina
 roko allah : taffi ka fadda allah ina chikkin mutane
 aljanna ⁸ ko ina chikkin mutane wuta annabi ya taffi
 wurin ubangizi allah ya faddi masa ya che ka fadda
 masa shina chikkin mutane wuta annabi musa ya
 komo baya shina kuka har ya zo wurin yaro : yaro ya
 che masa yaka ⁹ beri kuka kowane labari ka ji zo ka
 gaya mini : ya che masa ubangizi allah ya che kana
 chikkin wuta yaro ya che masa taffi ka faddi ma
 ubangizi allah tunda ni ke ¹⁰ ban yi sata dadai ban yi
 kwasshe dadai kuma hario ¹¹ ban yi zina dadai ¹² : ban

⁷ 'Wuringa.' 'Nga,' feminine 'rga, lga', is used a suffix to nouns in a demonstrative sense.

⁸ 'Aljanna' is the paradise of Mahomet. The word is derived from the Arabic جَنَّة, 'garden.' According to orthodox Moham-medans paradise is situated above the seven heavens and next under the throne of God. It contains the wonderful tree of happiness called 'Tuba'; the river Kauchara mentioned in *Specimens of Hausa Literature*, A. 49; and the Houris made not of clay but of pure musk, besides many other wonderful and delightful objects.

⁹ 'Yaka.' It is seldom in Hausa that the pronoun is found after the verb, although there are cases, i. e. 'jeka', note ⁴⁴, 'Waka.' Also in 'Zani Kano', &c.: 'I am going to Kano.' Also in the passive voice of all verbs. It is probable that 'yaka' is a defective verb.

¹⁰ 'Tunda ni ke,' 'since I had my being.' 'Tun' or 'tunda' before a negative means 'before'; i. e. 'Tun bai mutu ba', 'Before he died.'

¹¹ 'Hario,' 'again, still.' It is probably compounded of two words 'har', 'until,' and 'yau', 'to-day'; i. e. 'Hario ba ka yishi', 'even now, you have not done it,' or 'still, you have not done it'.

¹² 'Dadai' with the negative means 'never'.

yi munafuchi ba dadai domin hakkanan¹³ kadda shi sa woni chikkin wuta sai ni¹⁴: annabi ya taffi wurin allah ya fadda masa allah ya che don mi bai yi aure ba: domin shina mutum kirki¹⁵: domin hakkanan: kana chikkin aljanna tammat.

¹³ 'Domin hakkanan,' 'for this.'

¹⁴ 'Kadda shi sa woni chikkin wuta sai ni.' This is not easy to translate, although the meaning is clear. The sense is 'don't let him treat any one else so unjustly'.

¹⁵ 'Kirki,' 'excellent, proper,' is generally applicable to or used of a human being. No better compliment can be paid than to be described as 'kirki'.

THE HAWK, THE DOVE, AND THE PROPHET

Woni annabi sunansa yusufu ubangiji allah ya aunashi ko wotakila shina tsoro allah ya aiko malika jibirailu¹ ya maisheshi² shirua³ ya dauka malika michailu⁴ ya

¹ 'Jibirailu' is the Archangel Gabriel, the messenger of God and the angel of revelation; but to the Jews, their enemy and messenger of wrath and punishment. Among the chief acts attributed to him were the teaching of husbandry to Adam after his fall and the revealing of the Koran to Mohammed. He assisted at the burial of Moses.

² 'Maisheshi,' 'transformed him.' The word 'maida,' 'turn,' 'change,' and its derivative forms 'maishe,' 'mayes,' 'mayerda,' 'mayesda,' is of wide application, and in combination with other words possesses great usage idiomatically; e. g.

'Ya maida kansa,' 'he professes.'

'Ya maida kamna gareta,' 'he liked him.'

'Ya mayerda maganna,' 'he answered.'

'Ka mayes,' 'bring back.'

'Ina mayesda wani,' 'I become like so and so.'

maisheshi kurichia su duka suna bin junansu shirua shina son shi kama kurichia su duka suna guddu ⁵ har sun zo wurin annabi shirua shina faddi ma annabi dau allah dau annabi ⁶ muhamadu abinchina shi ne kurichia ⁷ kadda ka ber shi taffi yau kwana ukku ban chi komi ba ⁸ kurichia ta faddi ma annabi yusufu kaddan ka ber

³ 'Shirua,' 'hawk,' plural 'shiruoyi'. It is here treated as masculine in opposition to the rule of gender. This, for the purposes of this fable only, may be explained in the sense of contrast between the dove, the gentle feminine type, and the hawk, the strong masculine bird of prey.

⁴ 'Michailu' is the Archangel Michael, the friend of the Jews, and their messenger of peace and plenty as we know from Scripture (Dan. xii. 1). In Mussulman tradition he was frequently employed by Allah on errands to the Patriarchs and Prophets. He also was present at the burial of Moses.

⁵ 'Guddu' is the usual expression for 'to fly'. The strictly precise word is 'Kadda'.

⁶ 'Dau allah dau annabi.' 'Dau' is a contracted form of the verb 'dauka', 'take up, take hold of,' &c.: the word is capable of many idiomatic usages, and in this sense may best be translated as 'taking as a witness, swearing by'.

⁷ 'Abinchina shi ne kurichia,' 'the dove is my lawful prey.'

⁸ 'Yau kwana ukku ban chi komi ba,' 'it is now three days since I have eaten anything'; lit. 'to-day (for) three days I have, &c.' 'Komi'; the indefinite pronouns are formed from the particle 'ko' (which fills the place of the English 'ever' in 'whoever', &c.) prefixed to the interrogative pronouns; e.g.

	mi	what.	komi	whatever.
Also	yausha	when.	koyausha	whenever.
	wa	who.	kowa	whoever.
	kaka	how.	kokaka	however.
	enna	where.	koenna	wherever.

shirua ya kassheni ni da kai mu yi sheria rana gobe⁹
 shirua shi kuma ya faddi hakkanan annabi yusufu ya
 rassa abinda shina chikki¹⁰ sai ya dauka wuka ya
 yenka chiniyansa ya ba shirua ya chi har ya koshi ya
 sakke¹¹ kurichia ta taffi shirua kuma ya taffi ubangiji
 allah ya che gaskia yusufu shina tsorona kwarai allah
 ya worike chiniyansa ta ke¹² tammam.

⁹ 'Rana gobe,' 'Day of Judgement.' 'Maigobe' is an epithet applied to Allah.

¹⁰ 'Ya rassa abinda shina chikki,' 'the cupboard was bare'; lit. 'he lacked the thing he usually had within'.

'Sai,' 'so what does he do but (take a knife).'

¹¹ 'Ya sakke,' 'he released.' See note ⁸, 'Letter from a Mallam.'

¹² 'Ke' is a way of pronouncing 'kai', as 'se' is found for 'sai'. The diphthong sinks to a diphthongal vowel. 'Kai' originally meant 'bring', then reflexively 'bring oneself', then 'reach', then 'to be enough, well, to do'; e.g. 'Ba shi kai ba', 'it will not do.' Translate 'Allah healed his leg satisfactorily'.

THE BOY AND THE LION CUB

Woni mutum maihalbi ne shina da mache mai-chikki¹ kullum mijinta ya taffi halbi ba shi kasshe

The above is a favourite story with the Hausa boys, and in all story-telling competitions it appears sooner or later. There are numerous minor errors of grammar in the manuscript, and these have been mentioned in the footnotes.

¹ 'Maichikki' is used of a woman who is *enceinte*, and is an example of the noun-agent, formed by prefixing 'mai', plural 'masu', to verbs and substantives.

komi kaddan ya zo gidɗa matasa tana zagensa²: kullum hakkanan rana guɗɗa ya kasshe begua³ ya kare gainye dayawa ya daure begua ya dauka ya kawo gidɗa, matasa tana murna ta wanke tukunia mijinta ya che mata tashi ki kunche⁴ gainye akoi nama chikki ta tashi tana kunche gainye har ta ganni begua zata kama sai ya tashi shina guɗɗu mijinta ya che mata bishi koenna ya taffi ki kawo mini abina tana binsa har chikkin daji begua ya bache mata⁵: tana kuka ta zamna gusun rimi⁶ chikkinta shina murda⁷

² 'Tana zagensa,' 'was always chiding him.' The verb 'zage' has the meaning 'to abuse' in a very strong sense.

³ 'Begua,' meaning 'porcupine', is treated in this piece as masculine, in opposition to the rule of grammar which lays down, with certain exceptions, that nouns with the termination 'a' are feminine. See note ¹⁷, 'Story of Joseph.'

⁴ 'Kunche.' In the MSS. this word, which means 'to unbind', 'to loosen,' is written also in the 'Story of Joseph' [note ¹⁴], but with a totally different meaning. The writer has confused the verb 'kunche', 'to loosen,' with the verb 'kumche', 'to tighten,' &c., the sounds of which approximate.

⁵ 'Ya bache mata.' This is not to be translated 'he lost the woman', but in an intransitive sense, namely, 'he was lost to her.' 'Bache,' like many other Hausa verbs, may be used both transitively and intransitively.

⁶ 'Rimi' is the silk-cotton tree, always numerous on the site of large towns, whose importance, in fact, may be judged from a distance, according to the number and size of them. In the orchard-like country, north of the forest belt, they may be discerned from a great distance, and the sight puts a new heart into tired carriers. In the Gold Coast Hinterland the site of those towns razed by Samory is indicated solely by the 'rimi' which still stands there. As a curious fact, it may be mentioned that in

ta haifu ba ta sanni ba akoi zaki⁸ ta haifu woje daia mache ta haifu woje daia har yaro ya yi wayo : dan zaki ya yi wayo⁹ : dan zaki ya ganni dan mutum ya che masa wanene ya kawoka nan : ya che masa uwata ta haifeni nan : ya che dan mutum fadda ma uwaka kadda ta taffi chikkin daji da nesa uwata tana kasshe mutane yaro ya che masa to ya yi keau¹⁰ dan zaki ya dauka dan mutum aboki¹¹ su duka suna wasa¹² lokachinda uwansu¹³ sun taffi kiwo chikkin daji kullum hakkanan rana gudda sun gammu chikkin daji uwan zaki ta kasshe uwan mutum

the stories of the 'Hitopadesha' of Sanscrit legend, the silk-cotton tree occupies the same place as in Hausa folk-tales. The Sanscrit word is 'zhalmali-taru'—'taru' meaning 'tree'.

⁷ 'Chikkinta shina murda,' 'she began to feel the pains of labour.' 'Murda' properly means 'to strangle, throttle, gripe,' hence its significance in the present instance. It is also commonly used of medicine which gives griping pains.

⁸ 'Zaki.' 'Zakainya' would be expected here. This is part and parcel of the carelessness of the Hausas in their treatment of the feminine, not only in writing but also in conversation.

⁹ 'Wayo,' which properly means 'cunning, skill', is used of children who have reached years of discretion. The meanings are cognate.

¹⁰ 'Ya yi keau.' This is a common expression of assent or approval, especially in receiving orders or instructions from a superior. The English equivalent is 'very good'.

¹¹ 'Ya dauka dan mutum aboki,' 'he took the human child for his friend.' An idiomatic use of 'dauka', of which there are many such.

¹² 'Suna wasa,' 'they used to play together.'

¹³ 'Uwansu' should be 'uwayensu'. It is only when a following numeral particularizes the number that the plural form is dispensed with. 'Uwasu biu' would be correct and good Hausa.

ta kawo gidɗa dan mutum bai ganni uwasa ba shina kuka har gari ya waye¹⁴ dan zaki ya zo wurinda dan mutum shina kuka ya tambayeshi mi ya faru kana kuka tun jia ban ganni uwata¹⁵ ba: dan zaki ya kirrashi zo mu taffi mu ganni uwata ta kawo woni mutum¹⁶: yaro ya bishi ya ganni uwasa ya fadi bissa uwasa shina kuka dan zaki ya fadda masa yi kurum beri kuka: ni kuma na¹⁷ kasshe uwana mu duka mu zamma daia: kuma dan zaki ya taffi ya kasshe uwasa ya kawo gidɗa ya kirra dan mutum ya godda masa ya che mu duka mu zamma marayu har yaro ya yi girima:

¹⁴ 'Gari ya waye' is the dawn of day, literally 'the town is brightening' in the sense of objects becoming distinct. In this sense 'gari' is held to mean the sky, the demesne of God, but it is probable that this is a poetical extension of the original idea.

'Waye' is used if an explanation is wanted, i.e. 'Ka waye mini', 'explain to me.'

'To interpret' is usually rendered 'juye maganna'.

¹⁵ Throughout this piece 'uwana' and 'uwata' are used somewhat indiscriminately. 'Uwata' is of course the only correct form.

'Dan uwana,' which seems to offend the rule, is, however, right, owing to the predominance of the masculine element. It is hard to generalize on this, for again 'abokin taffiata' is correct, and not 'abokin taffiana'.

¹⁶ 'Mutum' means in this place 'a human being', the plural form of which is 'mutane'. 'Maza' is the plural of 'miji', 'man,' as opposed to 'woman'.

¹⁷ 'Na' is here the form of the personal pronoun used in expressing the future. It is pronounced with the voice somewhat raised, and with distinct emphasis. It is not easy to decide whether or no it is a contraction of 'nia', the future prefix formed by suffixing 'a' to the personal pronoun.

ya tambayeshi garinku kaddan yaro ya yi girima minene anayi masa ya che anayi masa kachia : dan zaki ya taffi bissa hainya ya kwanta har ya ganni wanzami¹⁸ shina wuche ya kamashi ya kawo wurin yaro ya che yi masa kachia wanzami ya yi masa kachia ya worike : ya tambaye yaro kaddan garinku yaro ya yi girima minene anayi masa ya che anayi masa aure ya taffi ya kama budurua dian sariki bissa hainya kowa ya halbe zaki ba shi samunsa¹⁹ har gari duka ya tashi sun yi sun yi²⁰ ba su samu zaki sarikin gari ya che wonda ya karba diata hanu²¹ zaki na bashi shi yi aure : dan mutum ya zo ya karba yarinia

¹⁸ 'Wanzami' is a 'barber'. He is generally the person employed for the circumcision of boys. Curiously, circumcision is not once alluded to in the Koran.

¹⁹ 'Samunsa' is an uncommon form, and 'sameshi' would have been expected ; of this the following explanation is tendered. It is well known that the continuative forms of the pronoun, 'ke, che,' &c., take the nominal form of the verb ; but when negatived, as in this place, the continuative gives place to the simple pronoun, the nominal form of the verb remaining, however, unchanged. This same nominal form of the verb negatived, may be noticed in No. 3 of Captain Merrick's admirable collection of Hausa proverbs.

²⁰ 'Sun yi sun yi.' The repetition here conveys an idea of distribution or difference, as 'biu biu', &c. The idea being that 'some did one thing, some another'.

²¹ 'Ya karba diata hanu zaki.' Notice the absence of the preposition 'dagga' before 'hanu'. This is very good Hausa. Curiously, when prepositions are used they are used in abundance, as, for instance, 'Ya fitta dagga chikkin gidda.' But, as Mr. Miller observes, the best Hausa is to use prepositions as little as possible.

hanu zaki: sarki ya yi mashi aure da ita kullum rana aljimua da derre kullum zaki shina zua giddansa rana gudda matasa ta iskesu chikkin dakin mijinta mache ta yi kuwa mutane sun zo sun yi ma zaki makami ²² ya taffi chikkin daji ya mutu jari ya waye dan mutum ya dauka aska ya bishi chikkin daji har ya ga wurinda ya kwanta shi kuma ya kasshe kansa su duka sun mutu dagga baya kuma dan zaki ya tashi ya ganni dan mutum shina kwanche kassa ya yi masa magani ya tashi su duka biu sun chikka alkauelinsu ²³ da babu alkauali chikkin dunia dan zaki da dan mutum su ne suka kawo ²⁴ alkauali chikkin dunia: tammam.

²² 'Makami' means 'arms, or instruments of deadly harm'. It is a noun of the instrument, derived from the verb 'kama', 'to catch, seize', which has a wide application.

²³ 'Alkauali,' a 'promise or agreement'. The fable explains that 'The Boy and the Lion Cub' themselves introduced into the world the habit of regarding a promise as sacred.

²⁴ 'Su ne suka kawo,' 'it was they who brought, these two brought,' &c. Thus, in answer to the question, 'Who killed Cock Robin,' the answer in Hausa would be 'Ni ne na kassheshi', 'I killed Cock Robin.'

THE WRANGLING WIVES

Sarki da matansa ¹ biu uworgidda ² ba ta haifu ba

¹ 'Matansa.' The *n* is redundant and incorrect, and the word should read 'matatasa,' 'matatai,' and more commonly 'matasa'.

² 'Uworgidda' is the head-wife, the mistress of the house. The masculine form is 'ubangiji', an epithet usually applied to Allah. 'Maigidda' is the form used in a human sense. Other forms are 'uwalgidda', and with resolution 'uworigidda'.

sai amaria ³ ita ta haifu yaya biu ta fitta ta taffi wurin wonka ⁴ uworgidda ta shigga chikkin daki wurin yara ta kwashesu ta zuba bayam birni ta kasshe kadangari ⁵ biu ta kawo ta zubasu bissa shimfidda ⁶ ta taffi wurin sarki ta fadda masa matanka ⁷ ta haifu kadangari biu sarki ya yi fushi ya zo ya duba ya ganni kadangari ya kirra dogaraisa ⁸ ya che masu ku kamata ku kasshe suka kamata suka boyeta woni gidda: wota tsofua kuma tana yawo bayam birni ⁹ ta ganni yara biu suna

³ 'Amaria,' 'the bride' and latest acquisition to the household. The Hausas repeat a proverb, 'Ango mijin amaria.' See note ⁵, 'Fifteen Proverbs.'

⁴ 'Wurin wonka.' By this is meant the ceremonial ablution enjoined on all women after child-birth.

⁵ 'Kadangari,' 'lizard'; lit. 'the crocodile of the town'.

⁶ 'Shimfidda,' 'spread out, unroll,' is properly used with 'taberma', in the sense of 'spreading the sleeping mat'. Here, probably from the association of ideas, it comes to mean 'the sleeping mat' itself, i.e. 'a spread'. In the household of important men, there is an office, the holder of which is known as 'Maishimfidda taberma', and is generally a foster-brother of his patron. Among the Ashantis this office holder is termed 'Okra' or 'Soul of the King'. If an indignity be put on him it is tantamount to *lèse majesté* and punished accordingly. In former days, on the death of his master, he would voluntarily accompany him to the next world there to fulfil the same office. In council he is seated at the King's feet.

⁷ 'Matanka' should be 'mata-ka'; see note ¹ above.

⁸ 'Dogaraisa.' 'Dogari' is a soldier of the body-guard, from the verb 'dogare', 'lean upon, rely on, trust in.' 'Mado-gara' means 'stay, prop,' and is specially applied to the cross-bar of wood which secures the door.

⁹ 'Birni' is properly applied only to gated cities; 'gari'

kunche¹⁰ chikkin haki ta kwashesu ta kawo gidɗa ta bidda masu magani¹¹ suna sha har suka yi wayo¹² har suka yi girma tsofua ta saye masu dowaki suna hau¹³: suna waka: suna che mu yayan sarki yayan masugari¹⁴ anzubamu bayam birni domin kishi¹⁵: sai suna yawo¹⁶ chikkin gari: kullum¹⁷ hakkanan suna yawo suna yin waka wata rana woni ya kawo ma sarki labari ya che masa akoi woddansu yara na yi tamaha kamman dianka ne sarki ya che enna kammanusu¹⁸: ya che

is used of smaller, unwallled towns; 'kauye' is the village or hamlet; and lastly 'buka-buka' signifies the collection of grass huts, temporary erections raised on farms which are a considerable distance from the town.

¹⁰ 'Kunche.' This is difficult. From the MS. either 'kunchi', 'crouched tight, sitting tight,' equivalent to 'guga' (see note²², 'Waka'), may be intended, or 'kwanche', 'sleeping, lying down'; of the two meanings, the former is preferable, having regard to the context.

¹¹ 'Magani'; see note¹², 'Waka.'

¹² 'Yi wayo,' 'arrived at years of discretion.'

¹³ 'Suna hau,' we might here expect 'suna hawa', the nominal form of the verb. See note², 'Questions and Answers.'

¹⁴ 'Masugari,' 'people of importance.' 'Mainya-mainya' has the same sense.

¹⁵ 'Kishi,' lit. 'longing', e.g. 'kishinrua, kishirua', 'thirst.' Then 'jealousy', e.g. 'kishia', 'either of two wives.'

¹⁶ 'Sai suna yawo,' 'all that they did, was to parade the town.'

¹⁷ 'Kullum' is occasionally written 'kullun'. The motto of the Gold Coast Regiment is كَلُّنْ شَرِي.

¹⁸ 'Enna kammanusu,' 'kammanu,' is the plural of 'kamma', 'likeness, image.' The phrase may best be translated, 'wherein does the likeness lie?'

sarki ka berri gobe da safe na kaika¹⁹ wurinda suna bi suna yawo sarki ya che da keau gari ya waye suka taffi enda suna fitta suka zamna har suka fitta suka yi waka : suka che mu yayan sarki mu yayan masugari anzubamu bayam birni domin tsanani kishi²⁰ : da sarki ya ji hakkanan ya zo gidida ya tara fadawansa²¹ ya tambayesu kaka mu yi mu sanni uwan yara²² fadawansa suka che masa ka yi gangami²³ duka chikkin gari kowache mache duka ta yi tuo ta kawo kofan sarki kamman yara en sun zo : kowane abinchi wonda sun chi uwansu ke nan : gari ya waye abinchi ya gammu kofan sarki yara sun zo amma ba su chi abinchi kowa ba don babu na uwansu chikki²⁴ ba su chi abinchi kowa ba : woni mutum ya fadda ma sarki ya che akoi wata mache giddanmu akakirrata ta kawo tuo suka chi sarki ya kama uworgiddansa ya yenkata.

¹⁹ 'Na kaika,' 'I will convey you.' See note 17, 'The Boy and the Lion Cub.'

²⁰ 'Tsanani kishi,' 'the torment, sting of jealousy.'

²¹ 'Fadawa' means 'courtiers' in a general sense, though each has his special title; 'sarakin dawaki,' 'galladima,' 'sarikin bayi,' &c.

²² 'Uwan yara' should read 'uwal yara'.

²³ 'Yi gangami' or 'buga kiddi' are cognate expressions. In Hausaland the drummer is the 'town-crier'. Towards evening when all are within their compounds he parades the town, beating his drum and crying his message.

²⁴ 'Don babu na uwansu chikki,' 'because that of their mother was not included.' In Hausa before 'na', as here used, the demonstrative pronoun 'that, those'—in the English phrase 'that of'—is omitted.

THE LEPER AND THE BLIND MAN

WONGA ALMARA¹

Labarin kuturu da shi da makafo suka zamna wurin mahalbe kullum ya kasshe nama² shina kawo masu suna chi sai kuturu shina gode mahalbe makafo shina zagen kuturu³ dong mi kana gode masa don halbe babu wuya ko ni da kaina kaddan na samu kore da baka na iya halbe: kullum shina faddi hakka rana gudda kuturu ya bidida⁴ masa kore da baka⁵ suka

Leprosy and blindness are too well known in Hausaland; for an account of the same and of their organization under chosen heads see *Hausaland, or 1,500 miles through the Central Soudan*, by C. H. Robinson.

¹ 'Wonga almara,' 'this is a fairy tale.'

² 'Nama' is one of the masculines in 'a': e.g. 'naman shanu,' 'beef.'

³ One of the difficulties of the language is here illustrated by 'shina gode mahalbe', 'shina zagen kuturu,' namely, that the nominal forms of the verbs to be used with the pronoun endings 'ke, che, na,' such as

taffi	taffia	go
kare	karewa	end
fitto	fittowa	come out, &c.,

are not found with all verbs. We should here expect 'shina godewa'. A complete list is a desideratum. See note ¹⁹, 'The Boy and the Lion Cub'; also note ², 'Questions and Answers.'

⁴ 'Bidida,' from 'bi da'. There seem to be three stages of development of verbs with 'da'.

(a) The 'da' retains its separate force and gives the verb an

tashi suna taffia makafo ya dauka kuturu shina ganni amma ba shi da kaffa ⁶ suna taffia har sun kai chikkin daji sun ganni nama daji ⁷ kuturu ya fadda ma makafo : makafo shi ya halbe bai sameshi ba kuturu ya karba kibia hanunsa ⁸ ya halba nama ya kasshe makafo shina murna da nama : suka fede nama dada suna biddan wuta ⁹

active transitive meaning, and the sense varies according as it is present or absent ; e.g.

zo	come
zo da	(come with) bring.
taffi	go
taffi da	(go with) take away.

(b) As in 'kulla da', 'heed,' 'yesda,' 'throw away,' where the 'da' is always employed and the sense never varies.

(c) The 'da' becomes thoroughly incorporated with the root and so forms a really new verb, as in 'bidda', with a different accentuation, and admitting one of the nominal forms referred to above, note ³.

⁵ 'Baka,' a masculine in 'a', as shown by its compound 'bakan gizzo', 'a rainbow.'

⁶ 'Shina ganni amma ba shi da kaffa.' A point of grammar is here involved, viz.: that the continuous or present form of the pronoun 'shina', &c., when negative assumes its simplest form ; e.g. not 'ba shina da kaffa', but 'ba shi da kaffa'. The phrase 'ina da kaffa' has an idiomatic usage. If, for instance, a carrier was told to get along quickly, he might say 'Ina da kaffa', meaning that he had a sore foot.

⁷ 'Nama daji.' This is incorrect and should be 'naman daji'.

⁸ 'Ya karba kibia hanunsa.' For a note on this use of 'hanu' without a preceding preposition see note ²¹, 'The Boy and the Lion Cub.'

⁹ 'Suka fede nama dada suna biddan wuta,' 'or ever they

su gassa¹⁰ nama ba su samu wuta ba kuturu ya ganni hakorin dodo¹¹ ya fadda ma makafo na ganni wuta makafo ya che masa taffi ka kawo wuta ya taffi ya ganni dodo ya tambayeshi mi kana bidda nan ya che masa na samu nama shi ke nan¹² ina bidda wuta dodo ya che taffi ka kawo nama akoi wuta nan: suka kwashe nama suka kai wurin dodo ya karba nama hanunsu¹³ ya chi: makafo ya yi fushi shina fadda da kuturu: shi kua dodo shina so shi chisu kuma shi kara¹⁴ da nama: makafo ya guddu shina skinned the game, they searched for firewood.' For 'dada' cf. *Specimens of Hausa Literature*, C. 7. Cf. Dan. vi. 24 for the English idiom we have used in translating 'dada'.

Concerning 'biddan wuta' and the reason of the final 'n' see above, notes^{3, 4}.

¹⁰ 'Su gassa,' 'in order to roast.' This simple combination of pronoun and verb is the proper one to be employed in this sense of purpose. In such and similar cases the pronouns are:—

<i>Singular.</i>	<i>Plural.</i>
1. en, ni	mu
2. ka, ki	ku
3. shi, ta	su

¹¹ 'Dodo' is the bogie man of the Hausas. He is an evil spirit who, at nightfall, waylays the passer-by by springing on to his shoulders from behind, out of the forks of trees. This is only one phase of his character.

¹² 'Shi ke nan,' 'that is it, our case.' 'Ina bidda wuta' should be 'ina biddan wuta'.

¹³ 'Hanunsu.' Notice the absence of any preposition, and refer to note², 'The Boy and the Lion Cub.'

¹⁴ 'Kara,' 'to add to, to increase.' Translate, 'that he might add to his larder.' See note²², 'The Wedded Pair.'

kewayā har ya komo chikkin giddan dodo: sunka sakke tashi¹⁵ shi da kuturu sun guddu suna chikkin taffia¹⁶ makafo ya bache hainya¹⁷ ya fada chikkin rami sai¹⁸ idanunsa ya bude ya fitta shina murna: ya yi taffia har ya kai¹⁹ giddansu ya tara makafi²⁰ duka ya karba kurdi hanunsu²¹ ya kaisu wurin rami su duka sun fada chikkin rami idon kowa ya bude: shi kuma ya che zani kuma fada chikkin rami: idanuna shi kuma

¹⁵ 'Sakke tashi,' 'they started.' See note ⁸, 'Letter from a Mallam.'

¹⁶ 'Suna chikkin taffia' implies that they were actually in the midst of their journey. The expression is much used in narrative.

¹⁷ 'Ya bache hainya.' This verb 'bache' is also used intransitively; e.g. 'Na ji kun bache,' 'I heard you were lost.' A third usage also occurs in the story of 'The Boy and the Lion Cub', note ⁸.

¹⁸ 'Sai' in this sense, 'except,' is seen also in the English phrase, 'What happened but that (his eyes were opened).' A similar brachylogy is found in the English assertive: 'if his eyes didn't open!'

¹⁹ 'Kai' has here a neuter or reflexive sense, 'brought himself, came to, reached.' In the next line it is seen used transitively.

²⁰ 'Makafi,' plural of 'makafo', 'blind man.'

Other instances of plural in 'i' are:—

tsofo	tsofi	old man.
bako	baki	stranger.
bawa	bayi	slave.
kasa	kaji	hen.

²¹ 'Hanunsu,' see note ¹³, above.

bude da ya fada chikkin rami ido ya kuma rufewa ²²:
tammat.

²² 'Rufewa' is the nominal form of the verb 'rufe, rufi', 'to shut,' &c. The blind man's tragedy strikingly reminds us of the final catastrophe of 'She'.

THE WEDDED PAIR

Woni mutum da shi da matansa ¹ suka tashi zasu ²
garin uwan matansa ³ zashi gaida ⁴ sarakuwansa ⁵:
suna chikkin taffia har suka yi lokko ⁶ sun zamna

In this piece errors of grammar, especially with reference to the feminine possessive, are rather frequent and have been indicated in the footnotes. Hausa writing is not yet extensively used, its place being supplied by Arabic, which occupies, in fact, the same position as did the Church Latin of the mediaeval days. The use of written Hausa is, however, increasing rapidly.

¹ 'Matansa.' Incorrect and should be 'mata-sa'.

² 'Zasu.' For a note on this word, used as here in its original sense, see note ², 'Waka.'

³ 'Uwan matansa' is incorrect for 'uwal mata-sa', vide *Lecture Notes* (W. H. Brooks and L. H. Nott), p. 7.

⁴ 'Gaida,' 'greet, salute,' has other forms, i.e. 'gaishe,' 'cause to be saluted.' The nominal form is 'gaisua'.

⁵ 'Sarakuwansa': read 'sarakuwa-sa'.

⁶ 'Suka yi lokko,' 'they came to a halt.' 'Lokko' is more especially used of a temporary halting-place for carriers.

⁷ 'Dama' or 'dame,' 'mix, stir.' It is the same word as 'dame,' 'perplex, annoy, humbug.' This latter sense is easily derivable from the original meaning.

matansa ta dama⁷ masa fura⁸ ya sha ya regge saura⁹ chikkin kworia: mijinta ya ji motsi chikkin daji ya yi kirra babu wonda ya amsa sai ya ganni kai babu mutum sai kai lokachinda kai ya isso¹⁰ wurinsa ya che masa ga ni ya che masa taffo ka sha fura ya dauka fura ya sha mijin mata ya tashi shina taffia kai shina binsu ya che masa koma baya kai ya che babu na¹¹ biku har wurinda zaku matansa¹² ta che masa bershi shina binsu har sun yi taffia kwana ukku tukun sun kai¹³ wurin gulbi kai ya che masa ba ni iya shigga chikkin rua: daukeni ka sa chikkin wondonka ya che babu matansa ta che masa daukeshi ka sa chikkin wondonka kaddan mun fitta chikkin rua ka ajeshi kassa¹⁴ ya daukeshi ya sa chikkin wondonsa har sun ketara gulbi ya che kai fitta chikkin wando kai ya che babu ya bershi har sun kai garin sarakuwalsa ambasu masabki¹⁵ da abinchi sunka chi hario kai ya che shi bai koshi ba mijinta ya che masa kadka ka yi mini abin kumia giddan sarakuwata ya che masa faddi ba ka koshi

⁸ 'Fura,' a semi-liquid mess made of various grains; in great use as a food.

⁹ 'Ya regge saura,' 'he diminished the contents by a half.'

¹⁰ 'Isso,' 'meet, arrive at,' &c., is from 'issa', of which another form is 'ishe'. See note ², 'Waka.'

¹¹ 'Na.' This perhaps is a contraction of 'nia', the form of the personal pronoun used in expressing the future.

¹² 'Matansa': read 'mata-sa'.

¹³ 'Sun kai,' 'they reached, came to.'

¹⁴ 'Ka ajeshi kassa,' 'put him down.'

¹⁵ 'Masabki,' 'inn, lodging, caravanserai,' from 'sabka', 'unload,' as donkeys, &c., at the end of a journey.

ba kaddan ba ka faddi ba na chi je gwoiwanka¹⁶
 namiji ya faddi kaddan kaddan¹⁷ ya che masa
 faddi da karifi: matansa ta taffi chikkin kasua ta
 sayo¹⁸ masa abinchi ta bashi ya chi har ya koshi ya
 yi kwana namiji ya tube wandonsa gammi¹⁹ da
 shi duka ya tashi shi da matansa suka guddu suna
 taffia chikkin derre har gari ya waye kai ya falka bai
 gansu ba ya yi kirra namiji bai amsa ba fulansa ya
 amsa matansa ta che debbe fula²⁰ ka yer²¹ ya debbe
 ya yer: ya kuma²² ya kirrashi bai amsa ba rigansa²³
 ya amsa ya tube ya yer: ya kirrasu wando ya amsa
 ya tube ya yer ya kirrasu takobi ya amsa ya dauka ya

¹⁶ 'Gwoiwa,' 'scrotum.'

¹⁷ 'Ya faddi kaddan kaddan,' 'he spoke softly.' 'Small-small' in coast English.

¹⁸ 'Sayo.' The terminal 'o' here infers that he returned after buying. See note ², 'Waka.'

¹⁹ 'Gammi,' 'together with,' from 'gamma', 'join.'

²⁰ 'Fula' is used in the Gold Coast and Hinterland for any head-covering other than the 'garumfa' or 'malafa'.

²¹ 'Yer,' 'throw away.' Other forms are 'yes' and even 'yesda,' e.g. 'Sun yesda dunia.' See *Specimens of Hausa Literature*, B. 89.

²² 'Kuma.' This verb, a form of 'koma', 'return,' is one of those which modify other verbs, as 'kara', 'tara,' 'rikka,' 'rigaya.' These must be translated by adverbs. This verb at last dies down to a mere particle in 'kuma', 'again,' in which form it is met with a few lines below in this piece.

²³ 'Riga' is the loose surplice-like garment, without sleeves, and usually embroidered at the neck. It is the badge of Islam on the West Coast. To 'sa riga' is the great ambition of the negro convert, even though his knowledge does not extend beyond 'Allah akbar'.

yer : namiji ya koma tsirara ²⁴ : ya kirra matansa kuma ba ta amsa ba kayanta ta amsa ta sabka ta aje ya kirrata kuma zannenta ya amsa ta tube ta yer ya kirrata mukurunta ²⁵ ta amsa ta tube ita kuma ²⁶ ta zamma tsirara : su duka su zamma bissa hainya har ya iss hesu ya basu kayansu : suna taffia har ya kaisu garinsu ya dauka ya ba sarikin garinsu shina murna ya aikesu su yi itache su kawo shi daffasu da shi da suka taffi chikkin daji sun ganni darni gizzo suna yin itache gizzo ya gansu ya che masu wanene ya aikeku suka che masa sarikin kai shi ne ya aikomu mu yi itache mu kawo shi daffamu da shi gizzo ya che masu ku mutane dunia kaddan mutum ya yi maku rana ku kan yi masa derre ²⁷ suka che masa ba mu yi maka derre ba ya che masu da keau : ya daura dokinsa sirdi ya hau da kulkinsa ya taffi da su chikkin garin kai ya iss hesu sun taru suna wasa da murna don sun

²⁴ 'Ya koma tsirara,' 'he returned naked.' His garments had betrayed him by speaking. This is not a new idea, the 'speech of the garments', for in Mussulman tradition, when Adam yielded to Eve's temptation in the garden, his heavenly raiment fell from him and 'his garments reproached him'. Also, regarding the 'head'; in the Targum of the Jews, Laban's image worshipped by him was the head of a man, which 'spake to him and told him oracles'.

²⁵ 'Mukuru,' 'veil.'

²⁶ 'Ita kuma.' This is the particle form to which the verb dwindles as mentioned at the end of note ²² above.

²⁷ 'Kaddan mutum ya yi maku rana ku kan yi masa derre.' A common proverbial expression, implying, 'Do not repay good with evil,' or 'One good turn deserves another'.

same mutane zasu chi: gizzo ya samesu da kulkinsa ya kakasshesu ²⁸ duka: tammat.

²⁸ 'Kakasshesu,' 'exterminated them.' The reduplication intensifies the original meaning.

QUESTIONS AND ANSWERS

LABARI WALI' ALLAHI SUNANSA ABU
MUHAMADU

Woni wali ya ji labarinsa dayawa: ya tashi ya hau dokinsa zaki: bulalansa machiji ya yi taffia: kamman kwana ukku ya tambaya mutane da suna gammuwa ² da shi ya che enna woje giddansa akache da shi giddansa soro ³ ne ya fi duka babu woni soron gidda kammansa randa ya shigga chikkin gari abu muhamadu: ya ganni gidda: har ya shigga chikki ya yi salama bai iskeshi gidda ba: ya tambaya enna ya taffi

¹ 'Wali' is from the Arabic وَلِيٌّ, 'friend,' in a religious sense, i.e. 'wali allah', 'wali mohammed.'

² 'Suna gammuwa.' Here again (see note ¹⁹, 'The Boy and the Lion Cub') we meet the continuative form of the pronoun with the nominal form of the verb, which is correct and good Hausa. Properly translated this would read, 'He asked the people whom he was continually meeting,' &c.

³ 'Soro' properly means 'two-storied' as applied to a dwelling-house. Such are uncommon among the Hausas, and probably the meaning here is a well-built, fine house, with a good entrance and striking appearance.

⁴ 'Fada' means the Council-house of the chief, where cases are tried and affairs of state discussed. It is sometimes

ankache masa shina fada ⁴ giddan sariki: zuchiansa ⁵
 ya yi biu: kuma ya ganni giddansa shina wolkia ⁶
 kamman giddan sariki: wali ahmidu: kuma ya ganni
 anashigga giddan muhamadu da bamme ⁷ kullum
 hakkanan: ahmidu shina tamaha kamman abu muha-
 madu shina sha bamme: ya yi mamaki: ya yi kwana
 bokkoi bai tambayeshi woni maganna ba: ya salama ⁸
 abu muhamadu ya che zan komo gidda: ya taffi wurin
 dokinsa: zashi kama doki ya ki kuma zashi kama
 bulala: shi kuma ya ki: abu muhamadu ya ganneshi
 ya che masa: ahmidu yaka ya zo ⁹: kana so ka tam-

surmounted by an ostrich-egg, 'kwain jimina,' as indicating the abode of a 'big-man', and to ward off the evil eye.

⁴ 'Bafada,' 'courtier,' has plural 'fadawa'.

⁵ 'Zuchiansa' should be written 'zuchialsa' or 'zuchiarsa'. The meaning of the expression 'ya yi biu' is that 'doubt was in his heart'.

⁶ 'Wolkia' means 'lightning', but would here apply to the outside of the house, polished and shining.

⁷ 'Bamme' or 'bam' is palm-wine obtained by incising the stem of a certain palm-tree, called by the Hausas 'Tukurua'. When new it is a refreshing and pleasing drink. It should be carefully strained before use by Europeans. The Ashanti children ask each other a riddle, the translation of which is, 'Who are beating their drum all night?' The answer is 'The palm-tree', and refers to the drip-drip of the juice as it falls into the calabash placed in position over-night, and which sounds amid the silence of the forest like the tap-tap of a drum.

⁸ 'Ya salama,' 'he greeted,' refers to the Arabic salutation 'Salaam alaikum', 'Peace be upon you,' to which the answer is 'Alaikum salaam', 'and on you be peace.'

⁹ 'Ahmidu yaka ya zo,' 'Ahmidu come here,' 'Ahmidu came.' See note ⁴³, 'Waka.'

bayeni: woni maganna tauhidi¹⁰: ka yi waswasi¹¹
 zuchianka: ya che gaskia allah shi gaferta mallam¹²:
 akoi maganna: don mi giddanka ya yi soro ya fi
 gidda duka: ya che masa don woni bawa allah kamman
 ya shigga gari kadda shi yi wohalla don garinga
 shina da girma: ya che gaskia: kuma ya che masa
 don mi kana zamna chikkin fada giddan sariki: don
 sariki shina mugun sheria¹³ ina hannashi: kuma ya
 tambayeshi don mi anashigga da bamme chikkin
 giddanka: ya che zo mu taffi ka ganni bayan giddana
 ya goda masa woni rami wurinda anazuba bamme:
 don ina waatsu kullum ba su ji¹⁴ domin hakkanan

¹⁰ 'Tauhidi' signifies the profession of the unity of God, the fundamental point of 'Islam', whose founder absolutely rejected any idea of the Trinity. Cf. Koran, iv. 169, 'Verily the messiah Isa, the son of Mary, was the messenger of God, and His word came unto Mary. So then, believe ye in God and in His messenger, and say not that there are three; so will it be better for you.' Also cf. Koran, v. 77: 'The infidels say God is third of three, but there is no God but God; He is the one (wahid).' The question, therefore, 'Kana so ka tambayeni woni maganna tauhidi' is equivalent to saying 'Do you want to discuss any religious matter?'.
¹¹ 'Waswasi.' This word is not yet in the Dictionary, and means (1) doubt, (2) evil suggestions. The former sense is here meant, i.e. 'you have doubt in your heart.'

¹² 'Allah shi gaferta mallam,' 'May God pardon his priest.' Ahmidu begs for forgiveness for the doubt which is in his heart.

¹³ 'Shina mugun sheria.' The form of the pronoun implies a continuative sense, i.e. 'he is always giving bad judgements.' A proper understanding of this and kindred matters is most important in Hausa.

¹⁴ 'Ina waatsu kullum ba su ji,' 'I am continually holding forth on the matter, but they take no heed': see above.

ina saye bamme ina zuba chikkin rami: kuma ya tambayeshi don mi kana sa riga maikau: kamman sariki don na ganni woni bawa allah ba shi da riga ina tube ina bashi: ya che gaskia: ya che masa ina son en tambayeka woni litafi sunansa risala¹⁵ don na ganni alfarmanka¹⁶ ya yi yawa don hakkanan: na yi was-wasi da keau¹⁷: abu muhamadu ya che masa taffi gidida ina aiko maka da shi chikkin gulbi abu muhamadu ya rubuta: ya daure¹⁸ ya aika masa chikkin rua litafi ya yi taffia har ya kai garin ahmidu kowache mache ta taffi rafi sai ta ganni abu dunkule¹⁹ chikkin rua: har labari ya kai wurin ahmidu: ya tashi ya taffi

¹⁵ 'Risala.' The precise significance of this word is 'a theological tractate' or 'compendium'. Some of these productions are more revered than the Koran. The Arabic word is رِسَالَةٌ, and in modern Arabic means 'letter, message in writing'. The word 'rasulu' (see note ³, 'Waka'), 'apostle, messenger,' is derived from the same root.

¹⁶ 'Alfarma' is of Persian origin, and means 'command', 'pride,' 'swagger.' The anglicized 'firman' is closely related.

¹⁷ 'Da keau' as here used is hard to translate, and has, in fact, the sense of 'probe' in Latin, i.e. 'finely, thoroughly,' 'Perdocta est probe.'

The above few lines are difficult, and to enable the student to appreciate the exact sense, are here translated freely.

'He said to him; "I wish to ask you for a certain religious book." The reason I had doubt in my heart was because of your splendid mode of life; that was the reason.'

¹⁸ 'Ya daure': see note ²⁵, 'Waka.'

¹⁹ 'Dunkule' expresses the appearance some loose leaves of writing would present if they had been in the water. Cf. *Dictionary*.

bakin rafi ya ganni ya dauka ya zo gidda: tammat.

Labari ta chikka da iko allah.²⁰

²⁰ The strong resemblance between this story and an incident in Masudi's *Historical Miscellany* has prompted the insertion wholesale of the incident referred to. Masudi was a well-known Moorish historian.

(From *Golden Meadows* of Masudi, A. H. 345.)

One of His (Omar's) administrators was Sa'id ben 'Amirin, and the people of Emesa laid complaint against him and demanded his deposition. Omar said, 'O Allah! Put not my confidence in him to confusion this day!' adding, 'What do you complain of in him?' They replied, 'He does not come forth to us until the day is advanced, he gives an answer to no one at night, and has one day in the month on which he does not show himself to us at all.' Then Omar said, 'Bring him before me.' When he came, he summoned both parties to his presence, saying, 'What do you reproach him with?' They replied, 'He does not come forth to us until the day is far advanced.' He said, 'O Commander of the Faithful! my wife has no servant, and so I knead my dough, then sit down until it rises, and bake my bread, then I perform my ablutions and go forth to them.' He said, 'What further do you reproach him with?' They said, 'He gives no answer at night.' Sa'id replied, 'I would rather not have mentioned this. I devote the whole of the night to the Lord, and devote the day to them.' He asked, 'With what more do you reproach him?' They said, 'On one day of the month he does not come forth to us at all.' He answered, 'True, I have no servant, I wash my clothes and mend them, and so I am late.' Then Omar said, 'Allah be praised, Who has not confounded my confidence in thee.'

REFLECTIONS ON DEATH¹

Bismi allahi errahmani errahimi salla allahu ala man la nabiyyu ba 'dahu wonga haddichi² na wahabu dan wardi shi ne ya faddi ku mutane dan adam : babu wonda shina mutuwa ba sai ya ganni malaiku chikkin giddan dunia : kaddan ka yi nagari kana ganninsu hakkanan kuma kaddan ka yi mugu kana ganninsu babu fashi³ : dagga bayan wonan kuma koenna ka

¹ This piece is a religious homily, the subject being the next world, and the fleeting nature of this life. It commences with the usual Arabic opening, the Bismillah, and may be translated, 'In the name of Allah, compassionate and merciful, may Allah bless him, after whom there is no prophet !' It must be remembered that Mohammed taught, and his followers believed, that he was the 'seal of the prophets', and that after him there would be no other. For a note on the Bismillah see note ¹, 'Mutane zina.'

² 'Haddichi' is a religious discourse.

³ In Mussulman tradition there are two angels deputed to take account of our behaviour in this world, one on the right hand and one on the left. The angel on the right records our good actions, while the angel on the left records the evil which we do.

'Babu fashi,' 'without delay.' This word 'fashi' is also written 'passa, passhi, pesshi,' according to the tendency exhibited in Hausa to confuse the labials *f, p, b* ; cf. *Hausa Dictionary*, p. xviii. The original meaning was probably 'to break, destroy' ; e.g. 'passhe hainya,' 'to break (interrupt) the road' ; 'maipesshin hainya,' 'a robber' ; 'muna taffia ba fashi,' 'we are travelling without a break.' Hence the more abstract meanings, 'delay, interruption.'

zamma tare da su komi kana faddi suna ji kaddan ka faddi mugu maganna suna ji kaddan ka faddi nagari suna ji : hakkanan kuma kaddan mutum zashi mutuwa⁴ suna yi maka maganna⁵ ashirin suna yi maka maganna ukku lokachin⁶ anafitta da raika⁷ maganna ukku kuma lokachinda anarufe maka zanne⁸ maganna ukku kuma lokachinda anadaukanka bissa kai⁹ : maganna ukku kuma lokachinda anataffia da kai wurin rami¹⁰ : maganna biu kuma lokachinda anasaka chikkin rami : maganna ukku kuma lokachinda anazuba maka kassa bissa kai¹¹ : maganna ukku kuma lokachin mutane suna komo gidida.

Ka gani maganna ukku lokachin raika shina fitta : anafadda maka ya kai dan adam ka rude kanka :

⁴ 'Zashi mutuwa.' This, as opposed to the form 'zashi mutu', is correct and idiomatic. The future prefix 'za' takes properly the nominal form of the verb, e.g. 'zani mutuwa,' 'zata taffia,' &c. This rule is, however, frequently broken by the Hausas themselves.

⁵ 'Maganna' may best be translated here as 'a solemn remark, or reflection'.

⁶ 'Lokachin': concerning this word and its derivation see note ¹¹, 'The Story of Joseph.'

⁷ 'Anafitta da raika.' This, the separation of the soul from the body, is the office of Asrael, the angel of death, and of his assistants.

⁸ 'Zanne' is 'the shroud'.

⁹ 'Anadaukanka bissa kai': the bearing aloft of the body.

¹⁰ 'Anataffia da kai wurin rami': the funeral procession is here signified.

¹¹ 'Anazuba maka kassa bissa kai': this is the filling in of the grave.

enna jikkinka maikarfi yau babu karfi kuma enna halshinka maidadin maganna: enna yan uwanka da makubchinka¹²: maganna ukku lokachin anasa maka zanne kai dan adamu ka rudi kanka enna aikinka maikau wonda akayi zamanka na dunia: tunda ka zamna chikkin dunia giddan karia: ka rabbo da giddan karia ka shigga giddan gaskia: maganna ukku kuma lokachin anadaukanka bissha kai: kai dan

¹² 'Makubchi' or 'makofchi' means 'a neighbour'. It has plural 'makopta'. Concerning the plural of substantives formed by the use of the noun-agent prefixes 'mai', 'ma,' a curious contrast may be observed. In the case of 'mai' as a noun-agent prefix, the plural of the noun is formed by changing 'mai' into 'masu', and the noun itself remains unaltered, e.g.

maigona	plural	masugona	the owner of a farm
maipasshi	,,	masupesshi	a robber
maiguddu	,,	masuguddu	a fugitive
maigirima	,,	masugirima	one who is great
maidoki	,,	masudoki	a horseman
maitaimako	,,	masutaimako	a defender,
&c., &c.			

In the case of 'ma' as a noun-agent, the plural of the substantive is formed by the irregular change of the stem-word, and the prefix 'ma' remains unaltered, e.g.

madafa	plural	madafai	cannon
makofchi	,,	makopta	neighbour
mafada	,,	mafadawa	councillor
makafo	,,	makafi	blind man
madumki	,,	madumkai	tailor
makiyi	,,	makiya	enemy
marubuchi	,,	marubuta	scribe,
&c., &c.			

adam ka rude kanka ka taffi ke nan har abada ¹³ : zaka yi taffia wanda ba ka tabba yin irinsa daidai ¹⁴ : zaka hadu chikkin kassa tunda ka ke ba ka tabba hadi irinsa daidai ¹⁵ : kana jin tsoro tunda ka ke ba ka tabba jin tsoro irinsa ba daidai ¹⁶ : maganna ukku kuma lokachinda ana taffia da kai wurin rami kai dan adamu ka rude kanka : kana samu aikinka kaddan alheri ka samu ¹⁷ kaddan mugu ka samu mugu : maganna biu kuma lokachinda anasaka chikkin rami kai dan adamu ka rude kanka kassa ta che maka kana bissana kana farinchikki ga shi yau kana samu bakinchikki ¹⁸ : maganna ukku kuma lokachinda anazuba maka kassa kanka kai dan adamu ka rude kanka yau ka rabbo da giddan mutane ka shigga giddan susa ¹⁹ da haki ka rabbo da giddan karia ka shigga giddan gaskia ka rabbo da chi da sha sai

¹³ 'Ka taffi ke nan har abada.' 'Ke nan,' 'so it is.' Translate 'you are departing, in fact, for ever'.

¹⁴ 'Daidai' with the negative means 'never', as in the piece 'Moses and his Mission', note ¹².

¹⁵ 'Zaka hadu,' &c.; 'you will be swallowed up in the earth, in a fashion that you yourself never swallowed in your life.' Notice the two forms 'hadu', 'hadi,' passive and active.

¹⁶ 'Kana jin tsoro,' &c.: translate, 'You will feel fear such as never before have you felt the like.'

¹⁷ 'Ka samu.' 'Alheri' is here understood, i.e. 'if your actions have been good, good you will receive.'

¹⁸ 'Kassa ta che maka,' &c.: translate, 'The earth says, while you abode on me you were happy, now indeed sadness is your portion.'

¹⁹ 'Susa' means here 'worms', 'maggots.' It is probably the same as 'tsutsa', 'chocha,' in Mr. Robinson's *Dictionary* q.v.

kassa da susa : lokachinda mutane sun berika kai dan adamu mutane sun saka chikkin kassa : sun rabbo da kai kamman ba su sanku ba²⁰ : kaddan sun zo gidda suna kwashe dukianka da matanka²¹ ya ku mutane ku tuba ku bi ubangijinku tun ba ku mutu ba²² : ku nemi aiki maikeu: wanda ya yi mugu don kansa ubangizi Allah ba shi tsalumchi bawansa.

Ku mutane ku san dunia gidda ba gidda ba²³ ku mutane ku san dunia ba ta zama tutut²⁴ : kaddan kun wuche dunia : babu mutuwa enna uwayenku maza da mata da kakaninku²⁵ : duka sun mutu hakkanan ku kuma zaku mutuwa : koda ka shekara dubu goma kana mutuwa : haddichi ta chikka da iko allah.

²⁰ 'Sun rabbo da kai,' &c., 'they part from you as if they did not know of your existence.'

²¹ 'Dukianka da matanka' is of course incorrect, and should read 'dukialka da mataka', or 'dukiarka da mataka'; see note ¹⁷, 'The Story of Joseph.'

²² 'Tun ba ku mutu ba.' This is an important idiom and the regular way of expressing 'before', i.e. 'tun' with the negative 'ba'.

²³ 'Gidda ba gidda ba': see note ¹⁷, 'Waka.'

²⁴ 'Tutut,' 'for ever, for all time, continually.' Other forms are 'tutur, tutuk, tutu.'

²⁵ 'Kakaninku,' 'your ancestors,' from 'kaka'. Many Hausa nouns form the plural in this manner :

Uba	father	plural	ubani
Bauna	buffalo	,,	bakani
Manzo	messenger	,,	manzani
&c., &c.			

CIRCULAR LETTER

Bismi allahi errahmani errahimi salla allahu ala sidi-na muhamadu ¹.

In 1905 there occurred in West Africa, and especially in Ashanti and the Gold Coast Hinterland, what may best be described as a religious revival. Emissaries, giving themselves out as from the holy cities, appeared with their disciples in many places at about the same time and commenced an active propaganda, while letters from important Mohammedans in Mecca were circulated from hand to hand. For a time the tendency of this movement seemed to be one of simple conversion of the heathen, and great success attended the efforts of its missionaries. Before long, however, what was nothing less than an anti-European agitation showed itself. Great local excitement prevailed, and the matter was brought actively before the eyes of the authorities. In some cases, notably in the Eastern districts, the Ashantis overturned their idols, and—obeying the behests of one group of emissaries, given no doubt with the object of playing on their superstitions—destroyed all their ‘black’ objects such as cattle, fowls, cloths, &c., and would perhaps have beggared themselves had not the authorities interfered.

At that time, in anticipation of a visit from the Governor, the barracks in Kumase were being re-whitened, and it was fully believed by the soldiers that their officers, while not countenancing these acts, were themselves taking precautions against the ban of ‘black’. Eventually these missionaries were expelled, and in some cases imprisoned by the German and French commissioners; but all through 1905, and partly in 1906, movements of this sort went on sporadically.

This letter is a translation from the Arabic, by a Hausa mallam, of one of the missives from Mecca circulated with the object of stirring up religious enthusiasm among the West African Mohammedans, and is in some sort an encyclical.

¹ For a translation of this, and all other ‘Bismillah’ occurring in this book, see note ¹, of ‘Mutane zina’.

Wonga wotchika na mutanen yamma² sabbada woddansu mutane masukeau achikkin mecca waliye allah³ su ne masu tsofi abdulkadiri aljailane⁴ su ne sherifi⁵ da muhamadu dan abdullahi da abdu errahmani sun faddi yanzu chikkin mecca sun ganni chikkin berichi⁶ ubangiji allah ya yi nuffe⁷ zashi hallaka⁸ dunia duka da abinda shina chikki musulmi duka suna yin berna⁹ mutane duka wonda suna chikkin yamma suna chin dukia marayu¹⁰ domin tsalumchi: domin hakkanan shina bata dunia: suna yin karia dayawa lokachinda ankananada malaiku¹¹

² 'Mutanen yamma,' 'men of the west,' refers generally to the inhabitants of West Africa.

³ 'Waliye allah,' 'those near to God, saints.' See note ¹, 'Questions and Answers.'

⁴ 'Aljailane,' Arabic 'jailaniy', a gentilic adjective from 'jaulan', a stony region lying east of the Lake of Tiberias. The 'Jailani' are 'the Gaulonites'. See note ⁴, 'Hours of Prayer.'

⁵ 'Sherifi,' Ar. 'high-born, noble'. In the eyes of the Hausas a 'Sherif' is not only a moslem of eminence in Islam, but is believed to possess miraculous powers.

⁶ 'Berichi,' or 'berchi', 'sleep,' here implies 'in a vision'.

⁷ 'Yi nuffe.' 'Nuffe' or 'niffe' is 'to desire, purpose'.

⁸ 'Hallaka,' a pure Arabic word, هَلَكَ, meaning 'destroy'.

⁹ 'Yin berna,' 'lose, waste,' and in its religious sense 'to be luke-warm'.

¹⁰ 'Chin dukia marayu,' 'seize the property of the orphan.' In Mahommedan eyes this is a mortal offence, constantly denounced in the Koran. Kor. ii. 218 seq., iv. 5 seq., xciii. 9.

¹¹ 'Sanada malaiku,' 'expound, concerning the angels': see note ⁶, 'Moses and his Mission.'

suka yi roko suka che ya ¹² ubangijimu ya kai mahal-lachinmu ya shugabbamu ¹³ kai ne kana ganni abinda shina boye da wonda shina fili ¹⁴ mu masuaiki mugunta : domin mutane ashirin da daia dominsu amber dunia su ne shikkashikkin ¹⁵ dunia su ne sun rikka salla ¹⁶ lokachi biar achikkin el medina da litafi muhamadu salla allahu alaihi wa salama ¹⁷ mutane kirki biu suna chikkin duchi karafatun ¹⁸ mutum ukku suna chikkin

¹² 'Ya,' Arabic : 'O' used in expression, as 'ya sidi', 'ya rasulu' : see note ³, Waka.'

¹³ 'Shugabbamu,' 'our guide.' The leader of a caravan is styled 'shugabba' or 'jagabba'.

¹⁴ 'Kana ganni abinda shina boye da wonda shina fili.' A commonplace of the Koran ; e.g. Kor. ii. 31, 'And I know that which ye discover and that which ye conceal.'

¹⁵ 'Shikkashikkin,' 'supports,' and esp. 'poles of a tent'. Translate, 'They uphold the world.'

¹⁶ 'Rikka salla,' 'cleave to prayer, constantly praying.' 'Rikka, rikke, rikki' (see note ²², 'The Wedded Pair') has great use in idiom ; e.g. 'sun rikka taffi', 'they went at once.'

¹⁷ 'Litafi muhamadu salla allahu alaihi wa salama.' When the name of Mohammed is mentioned aloud a pious exclamation follows with orthodox Moslems, equivalent in a sense to the Roman Catholic bowing of the head at the name of 'Jesus'. Translate, 'May Allah be gracious to him and give him prosperity.' 'Medina' has in a sense lost its name. The first and proper name was 'Yathreb'. Then it was called the Medina (city) of the Prophet, and finally simply 'Medina'. The manner in which the word 'town' is used for London is analogous.

¹⁸ 'Karafatun.' This we regard as a copyist's error, he having taken a carelessly written 'kaf' for 'ain'. Arafat (عَرَافَات)

bagadazi¹⁹ biu kuma suna chikkin beit-al-mukad-
 assi²⁰ ukku kuma suna chikkin mazar²¹ biu kuma
 suna chikkin arafa²² su ne masugaskia: da su da
 malaiku sunka yi roko ubangiji allah ka yi hankuri
 har mu aika wurin jama'al musulmi²³: annabi muha-

is a mountain near Mecca, alluded to in Koran ii. 194, 'and when (on the pilgrimage) ye go in procession from Arafat, remember God near the holy mount'; see *The Hausa Language*, note 8, p. 164 (C. H. Robinson).

¹⁹ 'Bagadazi,' 'Bagdad,' the head quarters of the Shiah sect of Islam and sacred to the Alkadiria.

²⁰ 'Beit-al-mukadassi.' This phrase is used not only of the Kaaba, &c. at Mecca, but also of the Temple at Jerusalem, and of Jerusalem itself.

²¹ 'Mazar,' 'the land of Egypt.' The scriptural word is the dual 'Mizraim', denoting Upper and Lower Egypt. 'Misr,' 'reddish mud,' is to this day used by the Arabs to denote Egypt, and is also found on ancient Assyrian inscriptions. It is in fact a Semitic equivalent for 'Chem' (Ham), i. e. 'the land of Ham'. The Hebrew singular 'Mazor' is sometimes found in this connexion. 'Mizraim' was a son of Ham, but not the eldest.

²² 'Arafa' (see note ¹⁸, *supra*) is near to Mecca. When, according to Mussulman tradition, Adam was banished to Ceylon, he uttered such a cry of anguish that Allah had pity; he was directed to follow a cloud, which would conduct him to a spot underneath the throne of God, and there he was to build a temple. On his arrival, at the end of the journey, which owing to his gigantic stature he was able to accomplish in one step, he found and recognized Eve to his great joy. Hence the name 'Arafa', which means 'recognize, know again'.

²³ 'Jama'al musulmi' is the congregation of the faithful. The Arabic جَمَاعَة and جَمْع mean 'band, company'.

madu ka aika wurin alumanka ²⁴: ba don ²⁵ annabi muhamadu ba da masugaskia mutum ashirin da daia ba da anhallaka dunia da abinda shina chikkin dunia da aljannu da mutane ²⁶: ga faddi ²⁷ ubangiji allah ba don mutane kirki ba da ya bude kofa azaba: domin mun ber hainya allah: yana sabka masu da chiwo: maikarifi: da yunwa: da kishinrua maikarifi mutane wonda suna bissa kassa ²⁸: da abu bekr ²⁹ shi ne ya tambaya othmanu dan fodio ³⁰: da ikonsu: da muhamadu dan abdulkadiri da muhamadu buni ³¹ abdu allahi yusufu dan nahra su ne mutane beit-al-mukad-assi ³² da kasimu da sahanunu da muhamadu dan

²⁴ 'Aluma,' 'relations': see note ³, 'The Attributes of the Prophet.'

²⁵ 'Ba don.' This idiomatic phrase may always be translated by 'had it not been for', illustrated by the classical phrase known to all Mallams, 'Ba don kirranka ubanka, mi zai kaimu Hausa.'

²⁶ 'Aljannu da mutane,' 'men and demons.' All Moham-medans believe in genii or evil spirits as invisible beings intermediate between angels and men.

²⁷ 'Ga faddi,' 'at the word of.'

²⁸ 'Bissa kassa,' 'upon the earth.'

²⁹ 'Abu bekr.' The first Khalifah and successor of Mahommed. He reigned two years, dying A.D. 634. See Reichardt, *Grammar of the Fulde Language*, No. XX. p. 289.

³⁰ 'Othmanu dan fodio' was the Sheikh who led the Fulani to the conquest and conversion of the Hausa States, circa 1809. This sentence evidently refers to an imaginary interview between these two in Paradise.

³¹ 'Buni,' Arabic 'son of'—a harmless piece of pedantry on the part of the translator. 'Abdul Kadiri' was Othman's principal adherent, while 'Abdu Illahi' was his son.

³² See note ²⁰, *supra*.

abdu allahi su ne chikkin dushi³³ da muhamadu dan fodio: da muhamadu dan hurairatun su ne bayin³⁴ allah bissa kassa: ku mutane yamma ku bi ubangiji allah: ku tuba ku bi allah shi ne maigirma: ku jama'-al musulmi ku duka raiku ba woni abu ba wurina³⁵: ku tuba: tun ban aiko³⁶ maku mutuwa: da chiwo: da kishinrue: ku nemi aiki maikeu: ku duka: ku yi saddaka dayawa da adua dayawa: domin ina saukaka³⁷ maku chiuta: da kishinrue: ku mutane yamma: ku ber: rada³⁸: da annamimanchi kaddan ba hakka ba: ina baku chiwo: da mugu dayawa: ku ber hasada ga junanku: da mugu baki³⁹: da berna maiyawa: kowane aiki mugu duka: ku nemi sanni wurin mallamai ku taru: ku yi salla chikkin masallahi: ku yi saddaka ku ba mallamai: ku yi roko: en basu sauki⁴⁰: wonda ya ber saddaka da karia:

³³ 'Dushi' refers to the hill of 'Arafat': see note ¹⁸, *supra*.

³⁴ 'Bayi,' plural of 'bawa', 'slave.' This plural is that in 'i' where the termination has palatalized the *w* to *y*; 'baw-i', becoming 'bay-i'. Such palatalization accounts for 'kaza', 'fowl,' plural 'kaji'.

³⁵ 'Raiku ba woni abu ba wurina.' The sense is, 'What is your life to me; nothing!'

³⁶ 'Tun ban aiko,' 'before I send': see note ²², 'Reflections on Death.'

³⁷ 'Sauka' or 'soka' is a form of the verb 'sabka', 'sabki,' 'sapka,' 'let down, lay down,' &c.

³⁸ 'Rada,' 'whisper, speak secretly,' in a bad sense.

³⁹ 'Annamimanchi,' 'tale-bearing'; 'hasada,' 'jealousy'; 'mugun baki,' 'evil tongue,' all find their place in the list of sins in the piece or 'The Deadly Sins', q.v.

⁴⁰ 'En basu sauki,' 'that they may be granted health.'

don kadda ku samu chiuta: kaddan ba hakka ba ina bude maku: kofan azaba⁴¹ maiyawa: kuna tsalumchi kaiku ku jama' al musulmi: ku yi yenka shanu da tumaki da awaki: da tufafi kuna ba nama shanu kuna ba mallamai⁴²: da talakawa⁴³: da tsofi: wonda ya yi saddaka shi ya tsira da azaba⁴⁴: da chiuto maiyawa da karifi: ku mutane yamma ku yi kokari⁴⁵: da salla achikkin lokachinsa⁴⁶: ku tuba ku bi hainya: allah don kadda ku samu wohalla: da mutuwa: da yunwa: da kishinrua: sariki da alkali⁴⁷ ba su yin sheria da gaskia: su duka suna chikkin wuta: jama'-al musulmi ku nemi albarka⁴⁸: wurin malamaiku: da uwayenku maza da mata: su duka sun ber dunia: kadda ku dauka dunia bissa kaiku⁴⁹: ubangiji na

⁴¹ 'Kofan azaba,' 'the gates of torment.'

⁴² By this is meant the subsistence of the priests, a duty which is specially mentioned in the Koran and enjoined on the faithful.

⁴³ 'Talakawa,' plural of 'talaka,' 'a poor man,' somewhat after the manner in which the plural of patronymics is formed. See note ², 'Letter from a Mallam.'

⁴⁴ 'Tsira da azaba,' 'saved from punishment.' 'Tsira,' which properly means 'spring out of the ground,' as seeds, &c., has the secondary meaning 'to be saved', as in *Specimens*, E 5, B 18.

⁴⁵ 'Yi kokari,' 'endeavour, try hard.' This expression is in great use colloquially.

⁴⁶ This refers to the five times for prayer, as mentioned in the piece 'Hours of Prayer'.

⁴⁷ 'Alkali,' 'judge'; plural 'alkalai'. Cf. *Specimens*, E 10.

⁴⁸ 'Albarka,' 'blessing.' Derived from the Arabic. It has an idiomatic usage in commerce, meaning 'Thank you for nothing; no, thank you'. The use of the French, *Merci*, is analogous.

⁴⁹ 'Kadda ku dauka dunia bissa kaiku,' 'Do not bear the

rokeka domin alfarma ⁵⁰ annabi muhamadu: da wali-yanka: ka tsira da ni ⁵¹: bayan wonan wonda ya yi karatu wonga wotchika: shi aika da shi woni gari: wurin jama'al musulmi: saura kadan: anarufe kofan tuba ku tuba da sauri don ku samu gafara: rana tashin kiyama ya yi kussa: ku mutane yamma ku yi azumi kwana ukku ukku kuma da saddaka achikkin ranal laraba da adua wonda ya yi karatu wotchika dan uwansa ya ji shina samu lada: daya-wa: anasashi aljanna ⁵²: idan kiyama allah ta yi: babu woni sheria wurinsa ⁵³: ba shi da azaba ko gudda ⁵⁴: wonda bai aika wotchika wurin dan uwansa ba: shina samu wuta jahannama ⁵⁵ babu shakka babu weight of the world on your head,' or, freely translated, 'Mind your own business.'

⁵⁰ 'Alfarma,' 'splendour': see, on this word, note ¹⁶, 'Questions and Answers.'

⁵¹ 'Ka tsira da ni,' 'save me.' This expression is stereotyped as a prayer to Allah: see ⁴⁴, *supra*.

⁵² 'Aljanna,' 'Paradise'; see note ⁸, 'Moses and his Mission.'

⁵³ 'Babu woni sheria wurinsa,' 'There will be no judgement, as far as he is concerned.'

⁵⁴ 'Ba shi da azaba ko gudda,' 'He will not be punished, not even slightly.'

⁵⁵ 'Jahannama,' one of the seven hells, reserved for wicked Mohammedans. It may not be out of place to here insert a general note on this interesting subject. There are seven divisions of Hell, given by the Muslim commentators as follows:—

(i) 'Jahannamu' (ge Hinnom, Joshua xv. 8). Cf. Kor. xv. 43, et seq.: 'And verily hell is denounced unto them all. It has seven gates; and to each gate a distinct section of them is assigned.' This is the purgatorial hell for all Mohammedans.

kokonto⁵⁶: wonda ya ber salla da azumi: da zaka:
 babu shina samu aljanna kowa shi nemi guzuri⁵⁷:
 tunda ga dunia da aiki maikeau: wonda ya yi nagari
 ya samu nagari: wonda ya yi mugu don kansa:
 ubangiji ba shi tsalumchi bawansa tammam

wotchika ya chikka
 alhaji dawudu shi ne
 ya kawoshi dagga
 mecca⁵⁸.

(ii) 'Ladha' (taking fire, emission of flame), Kor. lxx. 15.
 A blazing fire for Christians.

(iii) 'Hotama' (breaking in pieces). Cf. Kor. xiv. 4, 'He shall surely be thrown into Hotama, and what shall teach thee what Hotama is? It is the kindled fire of Allah,' &c. An intense fire for the Jews.

(iv) 'Sair' (burning fire, see note¹⁴, 'Waka'), Kor. xlii. 5.
 A flaming fire for the Sabians.

(v) 'Saqr' (fierce heat), Kor. liv. 48, 'On that day they shall be dragged into the fire on their faces: taste ye the touch of Saqr.' A scorching fire for the Magi.

(vi) 'Jahini' (blazing fire), Kor. ii. 113, 'Thou shalt not be questioned as to the followers of al-Jahini.' A huge hot fire for idolaters.

(vii) 'Hawiya' (pit, gulf, abyss), Arabic هَوَى, 'to fall.' Kor. ci. 8, 'As for him whose balance is light his dwelling shall be Hawiya.' A bottomless pit for the hypocrites.

⁵⁶ 'Kokonto,' 'reasoning, disputing, doubt.'

⁵⁷ 'Nemi guzuri,' 'seek provision for a journey.' In this sense good works are meant, stored up while on earth, as provisions for the next world.

⁵⁸ 'Alhaji' means 'one who has performed the pilgrimage', distinguished by a green turban.

'Dawudu' or (Eng.) 'David' 'he it was who brought this letter from Mecca.'

ATTRIBUTES OF THE PROPHET

Bismi allahi errahmani errahimi salla allahu ‘ala man la mabiyu ba’dahu.

Ya rabbi ya rabbana agfir li¹ zunubikum² alumma³ ya rasulu allahi deddi faddi shi ke wada⁴ suka kadda maulana⁵ deddi don fa alka lamina duka ya damme

¹ ‘Agfir li.’ An example of the interlarding of Hausa with Arabic. ‘Agfir’ is the imper. conj. IV of ‘gafara’, ‘forgive.’ ‘Li’ is the Arabic preposition ‘to’.

² ‘Zunubikum,’ ‘your sins.’ ‘Zunubi’ or ‘zunufi’ is derived from Arabic حَنْبٌ, ‘evil, sin.’

³ ‘Alumma.’ The Arabic ‘umma,’ أُمَّة, means ‘assembly, crowd, multitude’, and so ‘race, people’. It is often applied to those forming one religious or political body, and is frequently used in a good sense (*in meliorem partem*). Cf. Kor. v. 70, ‘If the people of the scriptures believe and fear Us, We will certainly expiate their sins and lead them into gardens of pleasure, and if they observe the law and the gospel and what other scriptures have been sent down to them from their Lord they shall surely eat of that which is above them and beneath their feet. Among them are people (umma) who act righteously while as to many of them what they work is evil.’ Translate, ‘O Lord, our God, forgive unto the followers of the prophet, their sins.’

⁴ ‘Wada’: evidently this should be ‘woddanda’, when the line would best translate, ‘of old Allah condemned those who had contemned the master’.

⁵ ‘Maulana.’ This is the Arabic ‘maulan’, plural ‘mawalin’, ‘master, Lord.’ The verb, وَلَّى, ‘wala,’ ‘reach, be near,’ has in conjunction (2) the meaning ‘become master, obtain rule’. It is used of Allah in Koran iii. 143. From the same root

yau da annabi annabi⁶ ya fi rana bale farin wata annabi
 ya fi tamraru da kai sama zakka da baiwa⁷ kowa ya
 ke yishi azumi da salla⁸ kowa ya ke yishi ran alhira⁹
 kuka samu annabi¹⁰ tammat.

comes the Hausa 'waliyi, woli', 'saint,' i.e. 'one near to God.'

⁶ 'Annabi,' 'prophet,' in this, and succeeding lines, refers only to Mohammed.

⁷ 'Zakka da baiwa,' 'alms and gifts.'

⁸ 'Azumi da salla,' 'fasting and prayer.'

⁹ This is for 'rana lahira.'

¹⁰ 'Samu annabi.' In the MS. a dot over the ξ may be noticed. This can only be a mistake, the proper reading being as here inserted. 'Samu' means the 'attaining' in a religious sense, as in 'Waka', note ⁶. The sense of these lines, after the enumeration of the prophet's excellences, is that whoever practises his precepts will on the last day be gathered to him.

MUTANE ZINA

Bismi allahi errahmani errahimi

MUTANE ZINA.

This poem, directed against adulterers, is well known by the Mallams. It will be noticed that every other line ends with 'zina', and that the scansion is good throughout. The Koran inveighs strongly against this sin; at first, an adulteress was condemned to life-long imprisonment, but afterwards by the 'Sonna' this was altered to stoning to death. Fornication was punishable with a hundred stripes; see Kor. iv. 19.

As is usual, it commences with the Bismillah, and the occasion is taken of here inserting a general note on this subject. There are two chief forms of the Bismillah, namely, 'Bismi allahi errahmani errahimi,' i.e. 'In the name of God,

Mu roke ta'ala¹ shi bishemu² hainya³
 Shi fishemu⁴ aiki mutane zina

Compassionate and Merciful'; and secondly, 'Bismi allahi allah akbar,' i.e. 'In the name of God, God the most great'. The former is used before meals, putting on new clothes, and at the commencement of books. Every 'surat' of the Koran commences with this Bismillah except the ninth.

The latter form is used at the slaughtering of animals and before going into battle, the attribute of mercy being omitted on these occasions. The Arabic words added to the Bismillah vary at will, and are given below as regards this book in the order of their occurrence, with a translation.

(a) 'Circular Letter.' 'Bismi allahi errahmani errahimi salla allahu ala saidi-na muhammadu,' 'In the name of Allah, the Compassionate and Merciful, may Allah be gracious to our lord Mohammed.'

(b) 'Attributes of the Prophet.' 'Bismi allahi errahmani errahimi salla allahu ala man la nabia ba'dahu,' 'In the name of God Compassionate and Merciful, may Allah be gracious to him, after whom there is no prophet.'

(c) 'Mutane Zina' requires no explanation.

(d) 'Waka.' 'Bismi allahi errahmani errahimi salla allahu ala man la nabiu ba'dahu al Karimu,' 'In the name of God Compassionate and Merciful, may Allah be gracious to him after whom there is no prophet, the noble.'

¹ 'Ta'ala' is derived from the Arabic عَالٍ, 'to be high,' and means 'the exalted one'. It is an epithet applied only to Allah.

² 'Bishe': the causative form of 'bi', 'follow.'

³ 'Hainya,' 'road'; here, 'the way of the Lord,' its usual sense in religious compositions. 'We beseech the exalted one, to direct our footsteps in his path.'

⁴ 'Fishe,' the causative form of 'fitta', 'go out,' &c.

Zamma⁵ kafirawa⁶ kan yerda da sabo⁷
 Suna bata amre⁸ suna yi zina
 Azaba allahu a ranal kiama⁹
 Ta'ala da ya yiwota¹⁰ don maizina
 Azaba allahu suna tatakita¹¹
 Su zamna hasara mutane zina
 Ku san maizina shika gabba da allahu¹²
 Da ya ki muhamadu ya yi zina¹³
 Ta'ala shi toyeshi fasiki na¹⁴

⁵ 'Zamma,' 'because.' Cf. *Specimens of Hausa Literature*, F. 14, 15, 68.

⁶ 'Kafirawa,' plural of 'Kafiri', 'heathen, infidel.' It is the same as our modern word, 'Kafir.'

⁷ 'Sabo' or 'swabo' means 'evil, filth in a religious sense', and is equivalent to 'su ka banna', as sometimes written in copies of this poem.

⁸ 'Amre,' also written 'amri', 'aure,' is 'marriage, the marriage tie'.

⁹ 'Ranal kiama,' 'day of resurrection.'

¹⁰ 'Da ya yiwota,' 'who made it (azaba).' 'Yiwo' is a seldom used form of 'yi', to make, corresponding to 'zuwa' from 'za', 'komawa' from 'koma', &c.

¹¹ 'Tatakita,' from 'taki', 'tread, beat down.' The doubling of the first syllable tends to emphasis: 'The punishment of God they trample on it.'

¹² 'Shika gabba da allahu,' 'he is an enemy to God'; lit. 'he is before God.' Cf. 'Abokin gaba,' 'an enemy.' The English 'to be against' conveys the same idea.

¹³ 'Da ya ki muhamadu,' &c., 'who rejects Mohammed, commits adultery.' 'Zina' is perhaps used here in a religious sense, i. e. that of embracing a false creed.

¹⁴ 'Fasiki,' plural 'fasikai', 'profligate': 'the Almighty will consume the profligate man.' 'Na' is evidently written for 'ne'.

Zamma babu tsarki¹⁵ ga maizina
 Da yenka kamna¹⁶ tsakkani da allah
 Enna fa¹⁷ makoma¹⁸ ga maizina
 Kowa fa ya soshi ya san hallinsa
 Fa su zamma dadai da maizina¹⁹
 Ka she²⁰ arzikinsu wutal kiama
 En dai su manche²¹ ku²² mutane zina
 Fa sun ber ta'ala ta'ala shi bersu
 Enna sunka koma²³ mutane zina
 Ba su ga muhamadu ra'l kiama²⁴

¹⁵ 'Tsarki,' 'purity, holiness': 'for there is no purity to the adulterer.'

¹⁶ 'Yenka kamna,' lit. 'cut the love, or desire,' hence 'reject, despise, cancel.' Cf. *Specimens*, C. 10.

¹⁷ 'Fa,' 'therefore, thus, then.' It is much used colloquially and is an Arabic word.

¹⁸ 'Makoma,' 'place of return.' Cf. the Koranic commonplace, 'and to Allah they shall return.' Here the meaning is that the 'mutum zina' is lost in this world and the next.

¹⁹ 'Fa su zamma dadai da maizina,' 'they (i.e. Kowa, everybody, all) become like to the adulterer.'

²⁰ 'Ka she' = 'ka che.' Sometimes 'ku san' is read here.

²¹ 'En dai su manche.' This is careless copying on the part of the scribe. The proper reading is 'idan sun mache', 'when they are dead.'

²² 'Ku' = 'ko', even.

²³ 'Enna sunka koma,' 'Where shall they return to?', is equivalent to 'ba su da wurin zamne', 'they have no place to rest.'

²⁴ 'Ba su ga muhamadu ra'l kiama.' Mohammed taught his followers that on the day of judgement he would act as their intercessor with God. Hence, not to see the prophet on that day will be a sentence of condemnation.

Bu su same sheto²⁵ mutane zina
 Miji-nal-mata²⁶ shi kama kiama
 Da shi fa da mata sunkai²⁷ zina
 Tammat bi hamdi 'llahi
 Waka ta chikka
 Ka bia²⁸.
 'Ibrahima.'²⁹

²⁵ 'Sheto' = 'cheto,' 'salvation.' The substitution of 'sh' for 'ch' is a Sokoto custom.

²⁶ The phrase 'miji-nal-mata', lit. 'the man of a woman,' means 'the woman's man'; here, 'the woman with a man' is 'the pair of adulterers'. Translate, 'The resurrection day will seize the guilty pair, both him and the woman, who have committed fornication.'

²⁷ 'Sunkai,' poetic for 'sunka yi'.

²⁸ 'Ka bia.' This is a reminder from Ali Bagobiri, who wrote the poem out, that his reward was now due.

²⁹ 'Ibrahima' is the name of the composer of the poem.

WAKA

Bismi allahi errahmani errahimi salla allahu 'ala—
 Man la nabiyu ba'dahu alkerimu!
 Bismi allahi rabbana alkarimu—
 Ya rahmanu rabbana ya ta'ala¹.

This is really a very fine specimen of a Hausa song. It does not abound in Arabic or religious expression, and the language is good throughout. Copious notes have been written with a view to a thorough understanding of the piece, the style of expression of which might otherwise mystify the beginner.

¹ The first four lines are Arabic, and are to be translated thus:—

'In the name of the compassionate and merciful God, may

Bismi allahi zani en fara waka ²—

En yabba ya rasulu ³ en samu lada
Aiki babu salama babu aiki—

Ku yi muna salama ga aiki fiyaye ⁴

the peace of God be upon him, after whom there is no prophet (i.e. Mahomet). In the name of God, our Lord the Generous One—O Compassionate One, our Lord, O Exalted.

² 'Zani en fara waka.' Here the original force of 'za', 'to go,' the future prefix, is clearly seen—'I am going, that I may begin my song'. 'Zo,' 'to come,' is the opposite of 'za', and varies from it in the same way as do:—

isso	from	issa	to meet
komo	„	koma	„ come
sayo	„	saye	„ sell
berro	„	berri	„ leave
fitto	„	fitta	„ go out from
wanko	„	wanke	„ wash
hango	„	hange	„ see at a distance.

The verbal substantive is 'zuwa'.

In the '-o' forms, the action is regarded from the point of, or is referred to the place of, the speaker; see note ⁵, 'Story of Joseph.'

³ 'Ya rasulu' = 'O apostle'. This form of address has now become stereotyped, after the manner of the French 'monsieur', which was originally 'mon sieur'. The two lines may be translated:—

'In the name of God, I am about to commence my song,
In praise of our Apostle, and that I may receive a reward.'

⁴ 'Fiyaye' is a participial or verbal adjective from the verb 'fi', 'to excel,' and derived from it after the manner of:—

shiriyaye	ready	from	shiri
nennanne	ripe	„	nunna
matache	dead	„	mache.

Nan fara yabbo en roko ga allah—
 Dom shi kan rabba shi kan ba kowa
 Allah kadiru karimu gasshaü⁵—
 Annabi kadiru karimu fiyaye

Translate :—

‘Grant us your blessing to the work of the exalted one’
 (Mohammed).

⁵ ‘Gasshaü.’ This word is very curious, and presented some difficulty until it was referred to the Arabic trilateral غشى. This root is found in several places in the Koran, notably in Kor. ii. 6, where we read, ‘Allah has sealed their hearts and their hearing, a dimness (غشاوة) covers their sight, and they shall suffer a grievous punishment.’ Compare the Biblical passage, ‘With the froward man thou wilt show thyself froward.’ In this case it is connected with the so-called ‘Doctrine of Reprobation’. There are many Arabic words derived from the root, but all may be described as applicable to ‘Allah’ reprobating sinners or warning the guilty. The word in the form as used here, like ‘mallach’, ‘sailor,’ ‘najjar,’ ‘carpenter,’ does not occur in the Koran, or, indeed, in Arabic at all, and is evidently coined by the writer of the poem. From this it follows that its use here is quite arbitrary, and the meaning in all probability depends on the exact passage of the Koran in which the root غشى occurred, and which the poet had in his mind when he composed the line. Had he had in his thoughts Kor. lxxxviii, it would mean ‘the God of the Overwhelming day’, i.e. of the judgement day; cf. the Hausa ‘mai-gobe’, and the phrase in Kor. i, ‘maliki yaum ad-dini,’ ‘King of the judgement-day.’ So little are these parts of compositions understood by the Hausas themselves that Mallam Isa, a learned Hausa, and the author of a History of the Hausa States, in which a short commentary on this poem occurs, explains the word as signifying ‘Kadirin’ala man yashau’, that is, ‘God is powerful over whom He wills,’ a rendering which is simply out of the question.

Samun⁶ dan amina⁷ shi ne waddamu⁸—
 Shi ne kan waddanmu ba dukia ba
 Samun dukia waddaku talauchi⁹—
 Dan karuna¹⁰ ya yita bai¹¹ magani¹² ba

⁶ 'Samun' is 'the getting of', 'the attaining to,' in a religious sense.

⁷ 'Dan amina' is the prophet Mahommed, whose mother's name was Amina. In classical Arabic it is written 'Amina-tu'; she was the daughter of Wahbi, and died before her son claimed the position of prophet.

⁸ 'Wadda' is derived from an Arabic word which signifies 'that which we like, or wish'. It is here contrasted with 'Dukia', 'wealth,' and the lines may be translated thus:—

'Our inheritance, is the prophet son of Amina; in this, and not in the possession of worldly wealth, consists our treasure.'

⁹ 'Talauchi,' 'poverty,' is an example of phonetic corruption; it is an abstract formed from 'talaka', 'poor,' by the addition of 'chi', after the manner in which 'sarauta', 'kingdom,' is formed from 'sariki', 'king.'

The sense of the line is, that worldly riches are but transient; and more literally:—

'In the attaining after worldly wealth
 Poverty will be really your portion.'

¹⁰ 'Dan karuna.' 'Karu,' which means a 'prostitute', has feminine 'karua' and plural 'karuna'. The expression is one of reproach for the irreligious, and may be rendered 'the misbegotten'. The lines may then be translated:—

'The profligate gains worldly wealth,
 But derives no benefit thereby.'

¹¹ 'Bai' is a contraction of 'ba ya yi' with a poet's licence.

¹² 'Magani.' There is a connexion between 'magani', 'medicine,' and 'maganna', 'word, matter.' The latter is a feminine noun of the instrument derived from the verb 'ganni', 'to see,'

Dan karuna ya yi fahri¹³ ga allah

Ya rassa dukia ya koma saïra¹⁴

Da su da itatua mutane safina—

Duda duatsuwa mutane saïra¹⁵

i.e. the means of knowing a thing, its designation, word. The former is a noun of the instrument derived from the same verb, in the sense of 'a word used as medicine', i.e. the written medicine of the Hausas, consisting of an appropriate verse from the Koran, the ink of which is washed off and drunk. Such a word-medicine is sometimes called a 'Sunan allah', from the fact that it often begins with the 'Bismillah'.

¹³ 'Fahri' is an Arabic word meaning 'pride, arrogance'. Translate :—

'The misbegotten one is arrogant before God.'

¹⁴ 'Saïra,' 'burning hell.' For the sense of this and of the two preceding lines cf. Koran iii. 11, 'Verily those who have proved infidels, their wealth shall profit neither them nor their children with God; they shall be fuel of hell fire (nar.)' Mallam Isa, referred to in notes ⁵ and ²² as the author of a short commentary on this poem, remarks on this line: 'Kaito! saïra na ji kogi wuta che mu kadda allahu ya kaimu kogi saïra.' It is to be hoped that Mallam Isa's work, which is in the possession of Mr. W. H. Brooks, will in time be published. For the word 'saïra' itself, the student may consult Kor. xlii. 5, 'One part of them shall be in Paradise and another part in hell-fire (saïr).' By the commentators, 'saïr' is understood as a special place of torment appointed for the Sabeans, but is not so designated in the Koran.

¹⁵ 'Da su da itatua mutane safina—

duda duwatsuwa mutane saïra.'

As it stands this passage is inexplicable. That the text is corrupt may be seen from the fact of the two lines ending with the same word 'saïra,' in opposition to the general system of the poem. It may, therefore, be concluded that a line is

Sarari-d-dunia ¹⁶ gidda ba gidda ba ¹⁷—

missing, which, were it present, would enable us to decide between various ways of taking the passage. The 'mutane safina' are, of course, the 'ashabu-s-safinati' of the Koran, 'the people of the ark' (cf. Koran ii. 76, xxiv. 14). Of these Euty chius, the patriarch of Alexandria, says, 'Before entering the Ark, Noah and his sons visited the cave of Elkanuz, where lay the bodies of Adam and other of his ancestors. He kissed his ancestors and bore off the body of Adam. They then bade farewell to Paradise with tears, and they kissed the stones (duatsuwa) and embraced the trees (itatuwa) of the Holy mount.' The occurrence of this last sentence in connexion with Noah and his sons, the people of the ark, is at least suggestive in explication of the passage. Suggestive, also, is the passage in the Koran concerning Canaan, the infidel grandson of Noah. Noah, seeing that Canaan was not on board, bade him embark. Canaan replied, 'I will ascend the mountains (duatsuwa) and will be safe there.' The reader must select for himself the legend to which the passage refers. The literal translation is:—

'Both they and the trees, even the men of the ark, notwithstanding the rocks (mountains) became men of hell fire.'

¹⁶ 'Sarari-d-dunia.' 'Sarari' is the plural of 'sarrai', 'a plain.' This word is curious in that the plural form seems only to be used in a physical, and the singular form only in a mental or logical sense: 'Na duba sarrai sarrai,' 'I see plainly.'

¹⁷ 'Gidda ba gidda ba.' This expression frequently occurs in Hausa poetry. For the general sense of the nothingness of this world cf. Koran xxix. 24, 'And this life of the present world is nothing but a toy, a plaything, but the future abode (Ar. 'dar', Hausa 'gidda') is life indeed, did they but know.' Cf. also Koran lvii. 19. For a parallel form of expression cf. Greek πόλις ἄπολις (Sophocles), also τάφος ἄταφος, and the Latin 'Funera nec funera' (Catullus, lxiv. 83).

Dakin dunia gidɗa ko na karia
 Daki-d-dunia gari ba gari ba—
 Daki-d-dunia gidɗa ko maiyauta¹⁸
 Sarari-d-dunia da baba da yaro—
 Kowa hallinsa ne gerkowa ne¹⁹
 Sarari-d-dunia ka che ka fi wane
 Rana-l-lahira ku kan tashi daidai²⁰
 En ambibia shi kuma shi fika—
 Kumia ta rufeka amberka baya²¹
 Kaza ta fitto da yayanta goma—
 Shafu ya chainye ba ka kai gudda ba
 En ban kai gudda ba na gode allah—
 Guga²² nan da na yi na samu lada

The sense intended is, 'This world is an abode of small account compared with the next.'

¹⁸ 'Maiyauta,' 'multitude, manifoldness.' Translate, 'The house of the world is an abode of manifold change.' The root is that of 'yawa', 'much,' 'dayawa,' 'much, many'; cf. 'yawan maganna,' 'much speech, talk.' The derived verbal forms are 'yawanta, yawanche'; e.g. 'don kadda en yawanta maka zanche,' 'to make a long story short.'

¹⁹ 'Sarari-d-dunia da baba da yaro,' &c., 'The plains of the world are for great and small, and to each, his own character is a shield.'

²⁰ 'Sarari-d-dunia ka che ka fi wane,' &c., 'In this world you are apt to say, "I am better than such a one": on the last day, you will rise up equal.'

²¹ 'En ambibia shi kuma shi fika,' &c., 'Before the judgement seat he will be found your better; shame will confuse you, you will be left behind.' 'Bibia' means 'to examine carefully, to regard discerningly'.

²² 'Guga' signifies the act of the hen when sitting on her nest with her breast-feathers ruffled so as to cover all her eggs.

Akwia ta fitto garin nata kiwo—

Kura ya chainye ba ka kai gudda ba
En ban kai gudda ba na gode allah—

Biki²³ nan da na yi na samu lada
Barewa ta fitto garin nata kiwo—

Terko ya rikke kaffa tun da safe
Annabi ya fitto garin taffia kilisa²⁴

Da ta ganneshi ta daura kuka²⁵
Ya che barewa mine gareki—

Domin ganninka na daura kuka
Kuka da na yi domin ganninka—

Don ka sakkeni en guddu enda dana
En dai na sakkeki ai saki tsire²⁶—

Mallam Isa (see note ⁵) writes, 'Kunchi dai da na yi,' but the word 'kunchi' would in a measure convey the same meaning as 'guga' explained as above, i.e. 'huddling posture'.

²³ 'Biki,' 'a marriage feast or celebration,' is also written 'buki', and regarding this see note ¹³, 'The Story of Joseph.'

²⁴ 'Kilisa' signifies 'gentle exercise on horseback'.

²⁵ 'Ta daura kuka.' 'Daura, daure, dora' is for 'damre', a word of great use idiomatically, meaning 'to tie, bind,' &c.

In the same way—

amre	becomes	aure	to wed
zamma	,,	zona	to stop, sit
takalma	,,	takoma	sandal.

Concerning the word 'daura'—

daura kuka	means	to raise a cry
daura ido	,,	to frown
daura guddu	,,	to take up running
daura maganna	,,	to keep one's word.

²⁶ 'En dai na sakkeki ai saki tsire.' Translate, 'If indeed I release you, if indeed I set you free.' For 'ai' cf. *Specimens of Hausa Literature*, B 79, F 136.

Zaki shigga hakko²⁷ kua zaki boya
 En dai na sakkeki na dau jawafi²⁸
 Na dau alhaki makami²⁹ barewa
 Idan ka sakkeni na bada nono—
 Na dau alkauel na komo ga sauna
 Annabi ya sakketa ta ruga³⁰ ga daji—
 Ta daura guddu³¹ zua enda dan dai
 Dan da ya ganneta ya daura murna—
 Ya che marhaba³² enna wonga iri kiwo
 Dana ba kiwo ba ga ni mayata³³—
 Terko ya rikke kaffa tun da safe
 Taso ka kama ka tsutsa³⁴—
 Yaushina gareka dai babu saura³⁵

²⁷ 'Hakko,' also 'fakko', probably of Arabic origin, is 'a noose, snare, trap'.

²⁸ 'Jawafi' means 'answer', and is the same as 'jawabi', for which cf. *Dictionary*.

²⁹ 'Makami': see note ²², 'The Story of the Boy and the Lion Cub.'

The two lines may thus be translated:—

'If I let you go, I assume a responsibility,
 I take up a claim enforceable by arms.'

³⁰ 'Ruga' means 'to flee quickly'.

³¹ 'Ta daura guddu': see note ²⁵.

³² 'Marhaba.' This is the well-known Arabic salutation, the full phrase of which is 'Marhaba bika', 'be amplitude with thee.'

³³ 'Mayata' is 'a passing away', and hence 'an exhausted condition'. Cf. *Specimens of Hausa Literature*, D 85, F 37. Translate:—

'My child, I have nothing for you, I am all but spent.'

³⁴ 'Tsutsa' is 'to suck (of the young of animals)'.

³⁵ 'Yaushina gareka dai babu saura,' 'this dryness of mine is

ya zaburru ³⁶ shi kama shi tsutsa—

Tausaye ya bugeshi ya daura kuka

Ya che taffi taffi ina na yerda nono—

Don so ya rasulu ³⁷ domin son fiyaye

Barewa ta taffo enda terko annabi—

Ya taffo shi kama shi damre asne ya isso
makami barewa

Sakki sakki wa allahi ³⁸ na yerda nama—

Domin ya rasulu domin fiyaye

Annabi ya kirrashi kai wonga arne ³⁹—

Kawo korinka kawo bakanka en ta wadda
ma ⁴⁰

yours indeed (to drain) till none be left.' 'Yaushi,' derived from the Arabic, means 'to wither, shrivel up', and here refers to the mothers' udders, dry already through want of pasture.

³⁶ 'Zaburru,' 'to start, start up,' is often used of horses. 'Shi kama' = 'don shi kama', 'in order to, with the purpose to take.'

³⁷ 'Ya rasulu': see note ³.

³⁸ 'Wa allahi' is an Arabic expression, 'By Allah'. It is sometimes heard, as in the Hausa 'Na bugeshi wollah', 'I beat him, I did.'

³⁹ 'Arna' means 'heathen'. The original form is 'asna'. There are several examples of the interchange of *r* and *s* in Hausa, e.g.

birne, bisne to bury

hasbia, harbua a pigeon.

Compare the Latin *mures* = *muses*, mice.

⁴⁰ 'Ta wadda ma' would be in colloquial Hausa 'ta wadda maka', and may be translated:—

'Bring your bow and arrow if such are your favourite
possessions.'

Ballanta ⁴¹ masauka halba nama shi tsire ⁴²

Ko wanda ka ganni ba shi tsira

Tum ba ajimjima ba ya kadda bauna ⁴³

Tum ba ajimjima ba ya kadda giwa

Ya che jeka jeka ⁴⁴ kai wonga arne—

Kad' allah kassheka ba adali ba ⁴⁵

Ya che jeka jeka kai wonga arne—

Kad' allah kassheka ba saidi ba ⁴⁶

Ya che jeka jeka kai wonga arne—

Kad' allah kassheka ba mumuni ba ⁴⁷

Allah shi sa uwanka cheton rasulu—

Allah shi sa ubanka cheton fiyaye

Akoi woni gulbi giddan ya rasulu ba gulbi—

Rua ba gulbi wuta kad' allah shi kai musulmi
chikkinta

⁴¹ 'Ballanta,' 'much more, preferably,' has also the forms 'balle, ballatana'.

⁴² The sense of the line is, that it is much better to use the spear, as, in shooting, the game may escape.

⁴³ 'Bauna,' 'a buffalo,' has plural 'Bakani'.

⁴⁴ 'Jeka, jeka' means 'hence! away!' opprobriously, like the French *va-t-en*. With this verb, in the second person singular, the pronoun is suffixed, which is peculiar to it, and to the verb 'yaka', 'to come.' Otherwise it is normal, e.g. 'Mun je tashi mun je salaga,' the commencing word of a well-known song in the Hinterland of the Gold Coast.

⁴⁵ 'Kad' allah kassheka ba adali ba,' 'Lest God slay thee for thy unrighteousness.'

⁴⁶ 'Kad' allah kassheka ba saidi ba,' 'Lest God slay thee for thy unblestness.'

⁴⁷ 'Kad' allah kassheka ba mumuni ba,' 'Lest God slay thee for thy unbelief.'

Akoi woni gulbi gidda ya rasulu ba gulbi—
 Wuta ba gulbi rua ya allah shi kai musulmi
 chikki nan
 Maibashi uwa ba mu so da shi ba—
 Maibashi uba ba mu so da shi ba
 Akoi wata kosfa ⁴⁸ gidda ya rasulu—
 Kowa ke chikki ya ji dadi
 Ga dadin zama jiki babu chiwo—
 Baba mutuwa chikki giddan babu tsofa
 Kai maidogua da korre da mashi—
 Su kan sa akasshe awaki da shanu
 Ba baki gareni ba ko en chi nama—
 Ba muria garin hadewa jini ba
 Ku zo ku ga dogua da kore da mashi—
 Su kan sa akasshe awaki da shanu
 Muka ganni mutum mutum ba shi gannemu—
 Kowa kan ya gannemu ba shi kwana
 Wonga waka ta chikki da iko allah—
 Rubutun hanu muallamu aliyu
 bagobiri
 tammam.

⁴⁸ 'Kasfa' or 'Kosfa' is the Arabic كَسْبَة, 'Kasbah' meaning 'a citadel', and also 'a quarter of a town'. Thus in Casa Blanca the Arab quarter is called the Kasbah.

TRANSLATIONS

THE HAWK, THE DOVE, AND THE PROPHET

There was a certain prophet named Joseph. Allah wished to test him as to whether he lived in His fear. He sent for the angel Gabriel and transformed him into a hawk ; He took the angel Michael and changed him into a dove. The one chased the other, the hawk wishing to seize the dove. They both flew until they came to the prophet's abode. The hawk said to the prophet : ' As Allah is my witness, as Mohammed is my witness, the dove is my lawful prey ; do not suffer him to escape. To-day for three days I have eaten nothing.' The dove said to Joseph : ' If you allow the hawk to devour me, you and I will, on the last day, bring our case before the Judgement Seat.' The hawk too spoke to the same effect. The prophet lacked the wherewithal to give, so what did he do but take a knife and cut a piece from his thigh, which he gave to the hawk, who ate until satiated. He released the dove, which flew away. The hawk also departed. Allah said : ' Truly Joseph lives in my fear.' Allah healed his thigh satisfactorily.

THE STORY OF JOSEPH

This is the story of the prophet Joseph and Satan. Satan went to the prophet and said to him: 'Allah likes you very much, he has given you property and live stock and many children.' He then returned to Allah and said to him: 'Joseph does not love you; because you have given him possessions and herds of horses, on that account he prays a great deal; if you visit him with worry, loss, and sickness, you will see that he will cease to pray.' Allah said to him: 'Is that indeed so?' He caused a pestilence to fall on the prophet's house; his sons all died; likewise his cattle and sheep; even his wives; only he himself remained, but, notwithstanding, he did not cease to pray; he prayed at all the appointed times, saying: 'This is nothing; that which Allah has sent, he himself will take away again.'

After this Satan went again to Allah and said to him: 'Cause a sickness to fall on Joseph, and see him leave off prayer.' Allah caused a sickness to visit him; Allah, for seventy years, suffered the sickness to remain, but in spite of all he prayed; he did not fail to pray even for a single day. Satan felt ashamed before Allah. Allah allowed his condition to improve until he regained his health. He received his health; he married again and had a plentiful progeny; his property, his cattle, and his horses were restored to him. Allah bestowed on him to the effect that his

condition was now as prosperous as formerly. On this account let each of us beware of Satan.

THE WRANGLING WIVES

A certain king had two wives. The head wife had no children, but the young wife gave birth to two boys. She went out to the washing place. The head wife entered into the room where the boys were; she took them up, and cast them down behind the town; then she killed two lizards and brought and laid them on the sleeping-mat. Next she came to the king and said to him: 'Your wife has given birth to two lizards.' The king was enraged; he came and looked and saw the lizards. He called his bodyguard and ordered them to catch and kill the mother. They seized her and hid her in a certain house. An old woman who was walking behind the (wall of) the town saw the two boys crouching in a hole, and she took them and brought them to her house, and sought medicine for them, which they drank. When they were of the age of reason and well grown, she brought them horses which they rode, singing as they rode a song of which the words were: 'We are king's sons, born of noble parents; we were cast away behind the town through jealousy.' In this way they would proceed through the streets. Always they would go along singing. One day a man told the king of this, saying: 'There are two boys who I think are your sons.' The king said, 'Wherein does

the likeness lie?' He replied: 'O king, wait until to-morrow morning, and I will take you to the place where they ride.' The king said: 'It is good.' On the morrow they proceeded to the place where the youths were wont to come and waited until they arrived and commenced their song, saying: 'We are king's sons, born of noble parents; we were cast away behind the town because of the sting of jealousy.' When the king heard this he went home and summoned his courtiers. He questioned them, saying: 'What shall we do in order to discover the mother of these boys?' The courtiers made reply: 'Command by the mouth of the drummer that every woman make a broth and bring it to the palace gate; when the boys come, their mother is she whose broth they partake of.' The dawn broke, and the food was collected at the gate of the palace. The boys came, but they partook of no particular food because that of their mother was not included; they touched none of it. Some one said to the King: 'There is a certain woman in my house.' She was called; she brought a bowl, of which the boys ate. The king seized his head wife and executed her.

THE LEPER AND THE BLIND MAN

A FAIRY TALE

This is the tale of the leper and the blind man. They lived in the house of a hunter who always killed game and brought it to them to eat; but only the leper

thanked the hunter. The blind man rated the leper, saying: 'Why are you grateful? to shoot is not difficult; even I myself, if I had a bow and arrows, could shoot.' He was constantly talking in this strain. One day the leper procured for him a bow and arrows. They arose and began walking. The blind man carried the leper, who could see, but had not the use of his feet; they walked until they came to the bush; they saw game, and the leper told the blind man. The blind man shot an arrow, but with no result; the leper seized the bow from him, shot and killed the game. The blind man rejoiced at the prospect of meat. They searched for firewood or ever they skinned the game, so as to cook the meat, but could not find any. The leper perceived one of the teeth of Dodo and said to the blind man: 'I see firewood.' The blind man replied: 'Go and bring it.' He went and saw Dodo himself, who asked him what he was seeking in that spot. He said: 'I have killed game, that is my case, and I am now searching for firewood.' Dodo said: 'Go and bring the game, there is firewood to be had here.' They took up the meat and brought it to where Dodo was, who seized it from their hands and devoured it. The blind man was incensed and began to quarrel with the leper. As for Dodo, his plan was to devour them and so increase the haul. The blind man fled, but in a circle, until he again arrived at the abode of Dodo. They set out again, he and the leper; they fled, and in the midst of their fleeing the blind man lost the road. He fell into a

hole, and what happened! but that his eyes were opened. He emerged rejoicing. He journeyed on until he reached home, and collected all the blind men. He received a sum of money from each, and led them to the hole. They all fell inside, and the eyes of each were opened. But he said: 'I will fall into the hole again; my eyes will remain open.' But when he tumbled into the hole his eyes were again closed.

كِرْمِي دُوعُوَادُ كُورِي دَمَانِشْ اَشُو كُنْسا عَكْشِ عَوَاكِم دَشَانُو ۛ
 يَا بَاك فَرِي نَبَا كُو عَزْ شَامَا ۛ يَا مَرِيَا غَرْ نَعْدِي رُو جِنْرِيَا ۛ
 كُنْ وَكُفْ دُوعُوَادُ كُورِي ۛ دَامَانِشْ شُو كُنْسا اَكْشِ اَوَاك دَشَانُو ۛ
 مَوَكْ غَيْرِ مَتَم مَتَم يَا شَفِينم ۛ كَوَا كَرِيَا غَيْرِ مَوِيَا شِي كَوَانَا ۛ
 وَنَحَاوَاك تَانِكَا ۛ دَ عِيكُوَا لَا
 زَبُونِشْ تَنُو مَلَم عَلِشْ
 بَخُوِي ۛ
 ٢٥٢

يَا لَئِيْلَا مَلَسُوْكَ حَلَبَ نَامَا شَطِيْرًا ۚ كُوُوْنَدَا غَنِيْ بِمَا شَطِيْر ۚ
 ثُمَّ بِقِيَمًا بِمَا يَا كَادَ بُوْنَا ۚ ثُمَّ بَاعَا جَمَّ بِمَا يَا كَادَ غِيْرًا ۚ
 يَا لَئِيْلَا جِيْدَ جِيْدَ كِيْرُوْنَعَا عَزِيْرًا ۚ فَاَلَا كَشْرُكَ بَاعَا دَلِيْلًا ۚ
 يَا لَئِيْلَا جِيْدَ جِيْدَ كِيْرُوْنَعَا عَزِيْرًا ۚ فَاَلَا كَشْرُكَ بَاعَا ^{سَيِّئًا} ~~مُفْسِدًا~~ ۚ
 يَا لَئِيْلَا جِيْدَ جِيْدَ كِيْرُوْنَعَا عَزِيْرًا ۚ فَاَلَا كَشْرُكَ بَاعَا مُوْنِيْبًا ۚ
 اَلَا سَيِّئًا مَوْنَكَ يَثْرَثْرَ سُوْلًا ۚ اَلَا سَيِّئًا عَيْنَكَ يَثْرَثْرَ وِيْثِيْسًا ۚ
 اَكْبِيْرُوْنَعَا غَدِيْرًا سُوْلًا غَلِيْبًا ۚ رُوْبَا غَلِيْبًا فَاَلَا شَيْخُ مَسْلَمٍ يَكْبِيْسًا ۚ
 اَكْبِيْرُوْنَعَا غَدِيْرًا سُوْلًا غَلِيْبًا ۚ فَاَلَا غَلِيْبًا رُوْبَا اَلَا شَيْخُ مَسْلَمٍ يَكْبِيْسًا ۚ
 مَيِّبًا يَثْرَثْرَ مَوْنَكَ سَيِّئًا ۚ مَيِّبًا يَثْرَثْرَ مَوْنَكَ سَيِّئًا ۚ
 اَكْبِيْرُوْنَا كَسْبًا غَدِيْرًا سُوْلًا ۚ كَوْنًا كَسْبًا يَكْبِيْسًا ۚ
 غَدَا دَا نَقْمًا يَكْبِيْسًا يَكْبِيْسًا ۚ بَا بَا مَثُوْنَكَ فَاَلَا طَوْبًا ۚ

كسر مثير

اِنْ تَرْتَا سُبْحَكَ نَادُوْهُ يَوَاوِيْ ۙ نَادُوْا النَّحْيَ مَقَامَ بِيْرُو ۙ
 اِنْ تَرْتَا سُبْحَكَ نَادُوْهُ يَوَاوِيْ ۙ نَادُوْا عُلْفُوْلَ نَحْوِ مَا عَا سَوْنَا ۙ
 اَلَيْسَ يَاسُكُرُ تَا تَارُوْ مَا عَادَاج ۙ تَادُوْرُ عُدُوْدُ وَعِنْدَ دَر ۙ
 دَر دِيَا عُبْرُ تَا يَادُوْرُ مَرْنَا ۙ يَاسُكُرُ مَرْتَبَادَا عِنَاوْنِغَا مِرْكَبُو ۙ
 دَا نَا يَا كَبِيْرُ بَا عَمْرُ مِيْشَا ۙ تَرْكُوْا يَارِ كُنْ كَفَا شَرْدَا صَا جِلْ ۙ
 تَا سَوْكَ كَا مَا كَطْلُوْكَ ۙ يَوْسَنَا عُبْرُكَ دِيَا يَابَا سَوْرَا ۙ
 يَاسْطَا بَعْرُوْ شَكَا مَا شَطْلُوْكَ ۙ تَوْسَيَا يَابُوْ عَمْرُ شَرْدَا دَوْرُ كُوْكَ ۙ
 يَاسُكُرُ تَعِ تَعِ اِنَّا تَا يَزْدُوْ نُوْ ۙ دَنَسُوْ يَارِ شُوْلُ دُوْ مَنُ شَرِ هِيْطِيْ ۙ
 بِيْرُوْ تَا تَجُوْ عِنْدَ تَرْكُوْا اَلَيْسَ ۙ يَلْبُوْا شَكَا مَشْدُ مَرْعَدُ نِيْ يَاعِشُوْ مَقَامَ بِيْرُو ۙ
 لَسِكَ لَسِكَ وَآلَهُ نَا يَزْدُوْ نَا مَا ۙ دُوْ مَنُ يَارِ شُوْلُ دُوْ مَنُ هِيْطِيْ ۙ
 اَلَيْسَ يَاسُكُرُ نِيْشَ كَمَرُوْ نِغَا عَمْرُنَا ۙ كَاوَا كِرُنْكَ كَاوَا بَكْنُكَ عَمْرُوْ تَاوَا مَا ۙ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ صَلَّ اللَّهُ عَلَیْكَ يَا نَبِیُّ بَقْدَهُ الْكَرِیْمُ ۞
 بِسْمِ اللَّهِ يَا نَبِیُّ الْكَرِیْمِ ۞ یَا رَحْمَانُ رَبَّنَا یَا تَعَالَى ۞
 بِسْمِ اللَّهِ دَارِ الْغَارِ وَكَأَنَّ ۞ یَا نَبِیُّ یَا رَسُوْلُ الْاِسْلَامِ الْاَكْبَرِ ۞
 عَمَّیْكَ يَا اَبَا سَلَامٍ ۞ یَا اَبَا عَمَّیْكَ ۞ كَيْفَ مَنَّا سَلَمَ عَلَیْكَ بِتِیْلِی ۞
 نَرَاكَ رِیْبُوًّا مَخْرُوْكٍ مَعْلَا ۞ دَمٌ شَیْفَزِیْبَا شَكْنُ بَاكُوًّا ۞
 اللَّهُ فَادِرُ كَرِیْمٍ غَشَا ۞ اَنْشَبَ فَادِرُ كَرِیْمٍ وَتِیْلِی ۞
 سَامُوْدُ زَاْمِیْرٍ شَیْثُ وَاْمُوَّا ۞ شَیْثُ كُرُوْدُ نَمَّ بَاكُو كِیْلَا ۞
 سَامُوْدُ وَكِیْلَا وَدَاكُو تَلُوْشَ ۞ دَرُ فَارُوْنُ یَا یَا یَا یَا ۞
 دَرُ فَارُوْنُ یَا یَا یَا یَا ۞ رَسُوْدُ وَكِیْلَا یَا یَا یَا ۞
 دَسُوْدَا تَا شَا مَثَبُ سَیْیَا ۞ دَا دَا دَا دَا دَا دَا ۞
 سَرَا دَا وَیَا عَدَا عَدَا ۞ دَا كِرَا دَا وَیَا عَدَا كُوْنُ كَرِیْلَا ۞
 دَا كِرَا دَا وَیَا عَدَا عَدَا ۞ دَا كِرَا دَا وَیَا عَدَا كُوْمِیُوْتَا ۞

دَیْنُکِر فَمَنَّا ظَلَامِن دَ اللّٰه
 اِنَّا بَ مَغُومًا غَمِّی زِنَا
 فَوَاقِ یَسْشُوشِ یَا سَرَّ عَلِنَس
 قِلْمَةً مَرَدِیَّة دَمِی زِنَا
 کَشِشْ اَزْزِکِنَش وَتَا اَلْفِیَا مَا
 اِنْ دَن سَمَشِش فَو مَتَا بِن زِنَا
 فِلسْتِر تَقَل تَقَل یَشِیْز ش
 اِنَّا سَنُکُفُو مَا مَتَا بِن زِنَا
 بَشَغِی مَحْمَد زَا لَفِیَا مَا
 بِلَا سَلَامِ شَلُو مَتَا بِن زِنَا
 مَحْمَدَا تَا یَشْکَم فِیَا مَا
 دَ شِی قِیَّة مَا تَا یَشْجَر زِنَا

تَمَّ بِحَقِّهِ اللّٰهُ

وَعَلَا تَا تَا

کَرَامِیَا


س

۸۴۱۱۱

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ :
 مَرْوَكْ قَلَّا شَيْشْتُمْ كَنِيَا
 شَيْشْتُمْ آيَكْسْ مَتَانِ زِنَا
 دَمَا كَامِرَاوَا كَثِيرْ دَدَ صَوْبُو
 شَتَا بَادَا آمِيرْ سَتَانِ زِنَا
 عَذَابَا اللَّهُ أَرَانَا الْفِيْدَا مَـ
 تَقَلَّرْ دَ يَبُوْةَ دَر مَيِنِ زِنَا
 عَذَابَا اللَّهُ شَتَا كَطَلِيْةَ
 سَتَمِ مَسَارَا مَتَانِ زِنَا
 كُتْر مَيِنِ زِنَا شَي كَعَابَا دَ اللَّهُ
 دَ يَكْ مَحْمَدُ يَسْ زِنَا
 تَقَلَّرْ شَتُوِيْشْ قَا سَفِيْنَا
 دَمَا بَابْ طَوْرْ مَقَرِ زِنَا
 دَ يَكْسْ

[illegible]

CIRCULAR LETTER

بَابُ شَنْسَامُ الْجَنَنِ كُوفَ شَيْبَى مَ غُذْرَ : تَنْدَ
 مَ دُونِيَا دَ عَيْكَ مَيْكُوا : وَنَدَ يَايَ نَخِرَ
 يَا سَامُ نَخِرَ : وَنَدَ يَايَ مَوْعَ دَ نَكْنَسَ
 مَبْنَجِرَ بَا شَدَ لَفَيْهِ بَا وَنَسَ  تَمَ
 وَثِيقَ تَايَكَ
 الْحَجَّ دَوُودَ شَيْبَى
 يَا كَاوُشَ دَ غَمَكَ
 بِه

اللَّهُ دُنْ كَدَ كَسَامَ وَصَلَا : دَ مُتَوَا : دَ يَنْوَا : دَ
 كِشَنُرَوَا : سَرَكِي دَ عِلْقَالِي بَا سِينِ شَرِيَا دَ
 مَسَكِيَا : سَوَدَك سَنَا ثِيَكِ وَتَا : جَمْعَا مَسْلَمِ
 كَوْنِيَا أَلْبَرَك : وَرِنَقَلَمِيَك : دَ نَمَوَانِيَك مَر
 دَ مَلَا : سَوَدَك سُنْبَر مَوْنِيَا : كَدَ كَوَدَوَك
 دُونِيَا يَس كِيَك : عَبْنَجِي نَا رَوَكِيَك دَوِي
 أَلْقَرْمَا عَنبِ مُحَمَّد : دَ وَلِيَهِنَك : كَطِيَزَا دَنِي
 بَلِيَن وَتَن وَتَدَ يَايَ كَرَاثَوَا وَنْغَا وَثِيَق :
 شِيَهِيَك دَ شِش وَنِي غَبَر : وَرِنَجَمْعَ الْمَسْلَمِ :
 سَوَرَكَدَن : عَنَا رَهِي كُوفَن تَوَاتَا : كُوتُوَا
 دَ سَوِيَر دَ نَكُوسَامَ غَاقِرَا : رَانَا تَلَشِش فَيَام
 يَايَ كَسَا : كُومَتَانِي يَمَا كِيَا أَذْمِي كُوَانَا
 عَك عَك كَم دَ صَدَقِ أَثِيَكِ رَانَا الْأَرْبَعَا دَ عَدَم
 وَتَدَ يَايَ كَرَاثَوَا وَثِيَق دَ نَعْوَنَس يَابِج
 شِنَسَامَ لَدَا : دَيَوَا : عَنَا سَلَاشِي الْجَنَس : عَدَر
 فَيَام اللّٰه تَايَ : بَلَاب وَنِي شَرِيَا وَرِنَس : بَا شِيَدَ عَذَابِ
 كُومَدَا : وَتَدَ بِيَهِيَك وَثِيَق وَرِنَدَ نَعْوَنَس
 بَا : شِنَا سَامَ وَوَتَا جَهَنَّم بَابِ شَك بَابِ كُو
 كُنْتُوا : رِنَدَ يَابِر صَلَاة أَذْمِي : دَ زَكَا :

بَابِ

باؤیے عیبنا ویرینا، گوئوئا، تئبن عیگو
 مک مئوئا، دئیو، دیشئروا، گوئی می
 عیگ مئکو، گووگ، گوئی صدق دیتوا
 دغدغ دیتوا، دومن مئا شوککا مک ئوئا،
 دیشئروا، گو متابی یما، گبز، رد، ص
 النیمئیه کدن باصکبا، عئا باکو
 ئیوا، د مومع دیتوا، گبز کاشد تجوئنک
 د مومع باک، د بزنا مینوا، گو وئی عیگ
 مومع دک، گو بلم سس ورنملمئی گوئارو
 گوئی صل یکن مسلائی، گوئی صدق گو
 با ملمئی، گوئی روگو، عئباس سوکی، وئد
 یابز صدق د کرپا، د نكد کسام ئوئا،
 کدن باصکبا عئا بوجی مگو، گووئ عذاب
 مینو، کئا ذالمئیه کینگ گووتمما المسلم
 عی یئکا شانو، د ئماکی د عواکی، د ئجاہ
 کئا با نام شانو کئا با ملمئی، د تلفاوا،
 د سویم، وئد یاپ صدق شیئا طیرد عذاب،
 د ئوئا مینوا د کریم، گو متابی یما گوئی گوگیر،
 د صلا عئکن لوکئنس، گوئوئا گوئی صینئا

الله

كَمَا سَنَا ثِيكُنْ عَزَقَا سُونِي مَاسُو عُسِيكِيَا ۚ دَسُو
 دَمَلَا بَكُو سَنَتِي ۚ رُو كُو مُبْنِجِي اللّٰه كَيِ
 تَنُكِرِي دَر مَفِيكَ وَرِنَجَمَعِ الْمَسْلِمِ ۚ غَنِي
 مُحَمَّدُ كَفِيكَ وَرِنَقَلُفَمَنكَ ۚ بَا دُنُقَتَبِي
 مُحَمَّدُ بَا دَمَاسُو عُسِيكِيَا مُثَمَّ عَشِير دَدِيَا بَا
 دَأَهْلَكَ دُنِيَا دَعِينَدَ شَنَا ثِيكُنْ دُنِيَا دَأَلْجَنُو
 دَمَتَابِي ۚ فَعَبِدْ عُبْنِجِي اللّٰه بَا دَر مَتَابِي كِرِكِيَا
 دِيَا بُوَدِي كُوقَا عَذَابَ ۚ دَوْمِنْ مُنْبَرَكُنِيَا اللّٰه ۚ
 يَنَا سَبُكَمَس دَثِيوَا ۚ مِيكَرِي ۚ دَدِينُو ۚ د
 كِشَنَرُو مِيكَرِي مَتَابِي وَنَدَ سَنَابِس كَسَا ۚ
 دَأَبُوتَكَر شِيْبِلِي يَتَنَبِيَا عَثْمَان دَنُجُودِي ۚ د
 عِيكَنْش ۚ دَمُحَمَّدُ دَنُقَبْدُ الْفَايِدِي دَمُحَمَّدُ بَنِي
 عَبْدُ اللّٰه يُوْسُف دَنَنَار سُونِي مَتَابِي الْبَيْتِ الْمُقَدَّسِ
 دَفَايِم دَسَحَنُور دَمُحَمَّدُ دَنُقَبْدُ اللّٰه سُونِي ثِيكُنْ
 دَوَثِي دَمُحَمَّدُ دَنُجُودِي ۚ دَمُحَمَّدُ دَنَهْرِيْرِي
 سُونِي بَا يَنْقَل بِسَا كَس ۚ كُو مَتَابِي يَمَا
 كُوبِي مُبْنِجِي اللّٰه ۚ كُو ثَوِيَا كُوبِي اللّٰه شِيْر
 مِيْغَرْمَا ۚ كُو جَمَعِ الْمَسْلِمِ كُو دَكَا رِيْنَكُ
 تَاوَنِي

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ صَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ

وَنُحَا وَثِيكَ نَفْتَايْنِي مَا سَبَّهَ وَدَنَسَ مُتَابِرِ مَا سَو
 كَلُو آتِيكَ مَكَ وَلِيَّ آلِهِ سَوْنِهِ مَا سَو طَوِيهِ عَبْدُ الْفَادِرِ
 الْجِيلَانِي سَوْنِهِ شَرِيهِ دَ مُحَمَّدَ دَ نَقْبَهُ اللَّهِ دَ عَبْدُ
 الرَّحْمَنِ سُنْقَدِي نَذِيكَن مَكَ سُنْغِيهِ ثِيكَن
 بَزِيهِ عَبْدُ نَجْمِ اللَّهِ يَابِي نَعِي ذَا شِ هَلَك دُنْيَا
 دَك دَ عَيْنَدَ شَنَا ثِيكَ مُسْلِم دَك سَنَا يَنْبَرْنَا
 مُتَابِي دَك وَنَدَ سَنَا ثِيكَن يَمَا سَنَا ثِيكَن وَكِتَا
 مَرَايُودُ مِنْ صَالِفِيهِ دَ دُومِنْ هَكَنْز شَنَا
 بَات دُنْيَا دَ سَنَا يَنْكَرِيَا دِيَوَا لُوكِيَن دَ مَنكَ
 سَنَدَ مَلَايَكُ ! سَكِيهِ رُوكُوا سَكْتِي يَا عَبْدُ نَجْمِ
 يَا كُنِي مَهْلِيْنُمْ يَا شُوعْبِيْنُمْ كَيْبَلِي كَنَا غَمِيهِ عَيْنَدَ
 شَنَا بُوِي دَ وَنَدَ شَنَا يَلِيهِ مَوْ مَا سَو عِيكَ مَخْنَتُ
 دُومِنْ مُتَابِي عَشِيْرُ دَ دِيَا دُومِنْ سَرِ عَيْنَبَر دُنْيَا سَوْبِي
 شَكَاشِكُن دُنْيَا سَوْبِي سُنْرِكَ صَالَا لُوكِيهِ يَنْزَعِيْكَ
 الْمَدِيْنَا دَ لِيْتَابِي عَنِيْ مُحَمَّدَ صَلَّ اللَّهُ عَلَيْهِ
 وَسَلَّمَ مُتَابِي كَزِكَ بَنِي سَنَا ثِيكَن دَوْتِي كَرْفَةُ
 مَتَمْ عَوْ سَنَا ثِيكَن بُغْدَادَ بَنِي كَمَا سَنَا ثِيكَن
 بَيْتِ الْمُخَدِّسِ عَوْ كَمَا سَنَا ثِيكَن مَصْرِي
 خَمَا

دُنْيَا غَيَا بَا غَيَا بَا كُوْمَتَانِي كُسْرُ دُنْيَا
 بَاتَمَا مَا تُتْتِ بِ. — كَقَنْ كُنُوْشِي
 دُنْيَا . بَابُ مُمُوَا مِنَّا مُوَايَنُكَ مَقَادَ مَاتَا
 دَ كَا كَلَانِي . دُنَا سُنْمُ سَتُ فَكَنْ
 كُو كُو مَا دَا كُو مُمُوَا . كُو مَا كَا شُكْرَا
 دُ بُو غُو مَا كَفَا مُمُوَا قِيِيْثَا
 ثَكَا دَ عِيْكَوْ أَل .

الْخَيْرُ مَا سَامَ كَدْرُ مَوْغٍ مَا سَامَ مَوْغٌ ۝ مَغْنُ
 يَسِي كَمَا لَوْ كَثُرَتْ دَعَا سَاكَ تَكْرَامُ كَيْفَ دُرُ
 مَادَمُ مَا رُوِيَ كُنْتُ كَسَا تَبْلِي مَكْ كَذَا يَسَا
 كَذَا فِرْنِيكَ مَا شَيْءُ يَوْ كَذَا سَامَ بَكْرُ تَك ۝
 مَغْنُ مَكْ كَمَا لَوْ كَثُرَتْ دَعَا دُعَا مَكْ كَسَا كُنْكَ
 كَيْفَ دُرُ مَادَمُ مَا رُوِيَ كُنْتُ يَوْ كَارِبُ دَعَا
 مُتَابِي كَا شَا فِدَا نُسُورُ دَعَا كَارِبُ دَعَا
 فِدَا كَرِبَا كَا شَا فِدَا نُسُورُ دَعَا كَارِبُ دَعَا
 ث دَعَا سَيَكْسَا دَعَا طُورُ ۝ لَوْ كَثُرَتْ دَعَا
 مُتَابِي سُنْبُرُ كَيْفَ دُرُ مَادَمُ مُتَابِي سُنْبَا
 يَكْرُ كَسَا ۝ سُنْبُرُ دَعَا كَيْفَ كَمَنْ بَسَا نَكْبَا ۝
 كَدْرُ سُنْدُوفَا سُنْبَا كُفَا شِي دُوكِيَنُكَ
 دَعَا مَاتَنُكَ ۝ يَا كُو مُتَابِي كُو ثَوْبَا كَيْفَ مَبْنُجُنُكَ
 ثُنْبُكَ مُثَوْبَا ۝ كُونُكَيْفَ قَيْفَ مَيْكُوَا ۝
 وَنَدَا يَابِي مَوْغٍ دَعَا نَكْفَا ۝ مَبْنُجِي اللّٰهَ يَابِي
 خَالْفِي تَاوَنَس ۝ كُو مُتَابِي كُو سُنْ

دُنِيَا

لَو كُنْز رُتْ شَنَّا جَتَا : عَنَّا قَدَمَك يَأْكُنْ دَنَفَدَم
 كَارُودِ كُنْكَ : عَنَّا يَكُنْكَ مَيَكْرُودِ يُونَا، كَرُودِ كَمَا
 عَنَّا سَلْشَنْكَ مَيَدَا يَدَنَمَقَن : إِنَّا يَنفُودُوك
 دَمَكْبِيَنُكَ ۝ مَغَن عَمَك لَو كُنْز عَنَّا سَامَك دَن
 كَيَدَن هَادَم كَارُودِ كُنْكَ عَنَّا مَيَكُنْكَ مَبَكْرُودِ
 اَكِي دَمَنكَ نَدُونِيَا : تَنَدَ كَادَمَن يَكُنْ دُونِيَا
 عَدَن نَكْرِيَا : كَارُودِ عَدَن نَكْرِيَا كَا شَخَا عَدَن
 عَمَكِيَا ۝ مَغَن عَمَك كَمَا لَو كُنْز عَنَّا دَمُوكُنْكَ
 يَسَكُنْ : كَيَدَن هَادَم كَارُودِ كَيَنكَ كَاتِي
 كُنْز حَرَابَد : دَاكِي تَبِيَا وَنَدَ بَكْتَبِ يَنَهَرَن
 دَدِي : دَاكِي دَدِي كَس تَنَدَ كَجِي بَكْتَبِ
 ضِيءِ يَمِرَنَس دَدِي : كَنَا چَنطُورُ وَنَدَ كَجِي
 بَكْتَبِ چَنطُورُ يَمِرَنَلَب دَدِي ۝ مَغَن عَمَك
 كَمَا لَو كُنْز دَمَّا تَبِيَا دَكِي وَرَنَامِي كَي دَن
 هَادَم كَارُودِ كُنْكَ : كَنَا سَام مَيَكُنْكَ كَدَن

الخير

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ صَلَّى اللَّهُ عَلَيَّ مَنْ لَا نَبِيَّ بَعْدَهُ
 وَنَعْلًا فِيهِ يَثْنُوْنَ هَابًا دُثُورِيَّ شَيْمِيَّ نَابِدًا كَو
 مَعَابِرَ دُنُقَدَمَ : بَابُ وَنَدَ شَيْئًا مُتَوَبًا سَيِّئَةً
 مَلَا يَكُوْثِيْكَ عِدَّةً دُونِيَّ : كَدَرُ كَلَامِهِ نَحْرُ كُنَّا
 غَيْنُشْ كَتَرُ كَمَا كَدَ نَقْلًا يَخُوْغُ كُنَّا غَيْنُشْ
 بَابُ قَائِشٍ ⑤ دَعْبًا يَنْوَنُ كَمَا كُوْعِنَا كَادَمُ
 تَبْرِ دَشْ كَوْمِ كُنَّا يَدِ سَنَاجِ كَدَرُ كَقَدِ مُوْعُ
 مَضْرُ سَنَاجِ كَدَرُ كَقَدِ نَحْرُ سَنَاجِ : دَكَنُ
 كَمَا كَدَرُ مُنْمَ دَاشِ مَثَوَا سَنَاقِيْمَكَ مَغْنُ عَشْرِ
 سَنَاقِيْمَكَ مَغْنُ عَمُ لُوْكَثِنْ عَنَا وَنَادَ تَرِيْكَ : مَغْنُ
 عَمُ كَمَا لُوْكَثِنْ دَعْنَا رِقَا مَكَزِيْ : مَغْنُ عَمُ
 كَمَا لُوْكَثِنْ دَعْنَا دَوَكْنَكِ يَسْ كَيْسْ : مَغْنُ عَمُ كَمَا
 لُوْكَثِنْ دَعْنَا تَبِيْثَا دَكِيْلَا وَرِيْرَامِ : مَغْنُ يَسْ كَمَا
 لُوْكَثِنْ دَعْنَا سَاكُ يَكِيْرَامِ : مَغْنُ عَمُ كَمَا
 لُوْكَثِنْ دَعْنَا دَبَا مَكَ كَسَا يَسْكِيْنُ مَغْنُ عَمُ كَمَا
 لُوْكَثِنْ مُثَابِيْ سَنَاقُوْمُوْعِدَا : كَا غِنِيْ مَغْنُ عَمُ

لَوْحِيْرُ

دُنْنا غِیے وَہیے تارو اللہ با شید ریخا عِنا توہی
 عِنا شے ۛ یثلی غسکیا ۛ یثلی مَس عِنا سُنْغِ
 تَنبیک وَہیے لٹای سُنْش رِسال دُنْنا مِی
 اَلْقَرْمَنک ییے یوا دُنْھکن ۛ تاپوسواس دَھن ۛ
 اَبو مَحْمَد یثلی مَس تہی عِنا عِیکو مَک
 دَھن ۛ یکن غلیے اَبو مَحْمَد یا رُبتا ۛ یَدوہر
 یا عِیک مَس یکن رِوالِقا ییے تہیا
 صر یا کن غیر نَحامد کُورِیے مَہل تہی
 راہ سِیٹھن عِب دُنْکلی یکن رِوا ۛ صر
 لبار یا کن وِرنَحامد ۛ یثا شے یثی
 با کن راہ یغیے یا دَوک یا دَو عِدا —

ت
 لبار یا کن دَھیکو اَل



يَتَنَبَّيْ شَرْوَيْه مَغْنَابَا ۚ يَا سَلْمَى أَبُو مُحَمَّدٍ
 يَتَنَبَّي دُنْكَوَمَا غَدَا ۚ يَتَبَّي وَرَيْدُوكُنْس ۚ دَاشِ
 كَمَا دُوكِ يَاكِي كَمَا دَاشِ كَام بُولَا لَا ۚ
 يَكَمَا يَاكِي ۚ أَبُو مُحَمَّدٍ يَخْنُش يَتَمَس ۚ
 عَامِدَا يَاكِي يَلْدُو ۚ كَنَّا س كَتَنَبَّيَار ۚ وَه
 مَغْنَا تَوَيْد ۚ كَيِ وَسَوَاس دُتْيَانَك ۚ يَتَنَبَّي
 غَسْكِيَا اللَّهُ شَخَافَرْت مَالَم ۚ مَكُو مَغْنَا ۚ
 دُنْمِي غَدَنَك يِي سُوْرُوِيه غَدَا دَك ۚ يَتَمَس
 دُنُوِي بَاوَالِه كَحَرِيَا شَخَا غِر كَم شِيَوْهَل
 دُنْغِرْنَح شَنَا دَغَرْمَا ۚ يَتَغَسْكِيَا ۚ كَمَا
 يَتَمَس ۚ دُنْمِي كَنَّا دَمْنَا يَكِي قَادَا غَدَنَسْرَك
 دُنَسْرَك شَنَا مَوْغَن شَرِيَا مَنَا شَنَا شِي ۚ كَمَا
 يَتَنَبَّي شَرْوَيْه مَغْنَا شَخَا دُنْمِي يَكِي غَدَا
 نَك ۚ يَتَنَبَّي دُونْمِي كَحْنِي بِي شَغْدَانَا يَا
 غَوْدَا مَس وَه رَامِي وَرَيْدَا دَمْنَا دَمْنِي ۚ
 دُنْمِيَا وَمَدَا كَلَم بَا سِي دُونْمِي كَتَنَبَّي شَنَا
 شِي بِنْمِي مَنَا دَمْنَا يَكِي رَامِي ۚ كَمَا يَتَنَبَّي شَنَا
 دُنْمِي كَنَّا سَرِيخَا مِيكُو ۚ كَمَر سَرَك ۚ

دُنْمَا

لَبَّارِ وَلِيَّ اللّٰهِ سُونَسْ اَبُو مُحَمَّدُ

وَنِي وَلِيَّ يَاجْ لَبَّارِنَسْ دِيَوَا : يَتَا شِي يَا

هُوَ دَوِكُنَسْ ذَاك : بُولَالَنَسْ مَشِي

يِي تَعِيلَا : كَمَنْ كَوَانَا عَكْ يَتَنَبِيَا

مَنَابِي دَ شَنَا عَمُوا دَش يَتَنِي عِنَا وَجِي

عِدَ نَسْ عَكْشِي دَشِي عِدَ نَسْ سَوُورِي

يَعِي دَكْ بَابْ وَنِي سَوُورِيخِدَا كَمَنَسْ

رَاتِنَدَ يَا شَخْلَا ثِيكْ غِيْرَ اَبُو مُحَمَّدُ :

يَا غِيْ عِدَ : حَرِيَا شَخْلَا ثِيكْ يِي

سَلَمْ بِيْعِسْجَرْ شَفِدَا بَا : يَتَنَبِيَا مَنَا

يَتِي عَنَكَبَامَسْ شَنَا قَادَ عِدَ نَسْرِي

دُتِيَنَسْ يِي بِي : كَمَا يَخِي عِدَ

نَسْ شَنَا وَلَكِيَا كَمَنْ عِدَ نَسْرِي :

وَلِيَّ قَامِدَ : كَمَا يَخِي عَنَا شَخْلَا عِدَ

نَمَحَمَدُ دَ بَنِي كَلَمْ حَكَنَسْ : قَامِدَ

شَنَا تَمَحْ كَمَنْ اَبُو مُحَمَّدُ شِي شَنَا

شَا بَنِي : يَا يِي مَا مَا ك : يِي كَوَانَا بَكِي

THE WEDDED PAIR

وَأَسَدٌ مُزْنًا ذُرٌّ سُنَّ سَلَامُو مُقَاتَبِي ذَا سَوِيٍّ
 عِذُّ يَا سَلَامِي سُوْدٌ كَلِيكُنْشِ يَا كَعْدَشِي
 سُوْدُكَ : : تَهْت
 م

THE WEDDED PAIR

يَا كِرَا مَتْنَسْ كُومَا بَتَقْمَسَبَا كَايَنْتَ يَا
 عَمَسْ تَا شِيكَلِي تَقْجَلِي يَا كِرَا تَكْخَا ذِيَنْتَ
 يَا عَمَسْ تَا تُوبِي تَيَر يَا كِرَا تَا مُكْرَنْتَ يَا
 عَمَسْ تَا تُوبِي عَتَقْمَا تَا ذَا مَازَارَ، سُو
 دَكْ سُنْدَهْ مَنَا بِسَحْنِيَا صَر يَا عَمَشِي سُو يَلَا بَا
 سُو كَيَنْسُو، سَنَا ثِيَا صَر يَا كَيَسْ غِرْنَسْ
 يَا دَوَكْ يَا بَا سَرَكَنْغِرْنَسْ سَنَا مَرْنَا يَا عَيْجَلِي
 سُو سِي عَمَا ثِي سُو كَا وَشِيْدَ قَا مَوَدَشِي صَ
 سَنَا تِي ثِيَكْ دَايْ سُنْخِي عَرِي غَدُ سَنَا
 يَنْهَتَا ثِي غَدُ يَا غَمَسْ يَثْمَسْ وَبَلِي يَا
 عَيْجَلِي كُو سَكَلِي مَسْ سَرَكَنْكِي شِيي يَا
 عَيْكُومْ مِي عَمَا ثِي هَكَا وَشِيْدَ قَا مَوَدَشِي
 غَدُ يَثْمَسْ كُو مَتَانِي دُنِيَا كَدَر مَتَمْ يِي
 مَكْ رَا نَا كُو كَيِي مَسْ دَرِي، سَكَلِي مَسْ
 بَا مَوِي مَكْ دَرِي بَا يَثِي مَسْ دِيكُو، يَا
 دَوَر دَوَكْنَسْ سَر دِيَا دَوَدَ كَلِيَدَسْ يَتِي
 دَسُو ثِيَكْ غِرْنَكِي يَا عَمَشِي سُو سُنْتَار سَنَا

وَاسَلَا

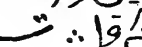
يَتْلِي بَلَا يَا بَرْشَ صَرْ سَنَكِي غَيْرَ نَسْرَكُونَسْ
 اَنْبَاسْ مَسْبِكِ دَ عَمِنْتِي سَنَكِي صَرْ وِيو
 كِي يَتْلِي شَيْبَنِيكُوشَا مِجَنَتَا يَتْلِي مَسْ كَدَ
 كِي مَسْ عَمِنْ كَمِيَا مَدَ نَسْرَكُونَا يَتْلِي مَسْ
 قَدَ بَخْكَوشَا كَدَنَ بَخْفَدِ بَا نَا ثِيَجِي
 عَمِيُونَكِ نَمِجِ يَقَدَ كَدَنَ كَدَنَ يَتْمَسْ قَدَ
 دَ كَرْفِي ، مَاتْنَسْ تَتِي يَكْنِ كَا سَوَاتَسِيو
 مَسْ اِنْتِي تَا بَا شِ يَا ثِي صَرْ يَا كُوشِي يِي
 كُونَا نَمِجِ يَا ثُوْبِي وَنَدُنَسْ عَمِدَ دَ شِي دَك
 يَا تَا شِي شِيَدَ مَاتْنَسْ سَكْعَدَ سَنَا تِي يَا ثِي
 دَرِي صَرْ غِرِي يَا وَابِي كِي يَا قَلَكِ بِيَضْنَسَا
 يَا يِي كَرِ نَمِجِ بِيَضْمَسَا فَلَانَسْ يَا عَمَسْ
 مَاتْنَسْ تَتِي دَرِي قُلِ كِيَزِي دَرِي يَا يَزِي
 يَا كُومَا يَا كِرَاشِ بِيَضْمَسَا يَزِي خَنَسْ
 يَغْمَسْ يَا ثُوْبِي يَا يَزِي ، يَا كِرَاسُو وَنَدُو
 يَا عَمَسْ يَا ثُوْبِي يَمِيَزِي يَا كِرَاسُو تَكُوبِي
 يَا عَمَسْ يَا دَوَكِ يَمِيَزِي ، نَمِجِ يَا كُومَا يَزَارِي

يَا كِرَا

وَبِهٖ مُتَمَّ دَ شَيْدَ مَاتَنَسْ سَكْتَا شِ دَ اَسُو غِر
 نَفَوْنَمَاتَنَسْ دَ اَشِي غِيَدَ سَرَكُوَانَسْ سَنَا ثِيَكُنْ
 تَعِيَا دَر سَكِيں لَوَكُو سَنَدَ مَن مَاتَنَسْ تَا دَام
 مَسْ فَرَا يَا شَا يَا زَغِي سَوَرَا ثِيَكُنْ كَرِيَا ، مَجْنَتَا
 يَا بَچ مَوْتِ يَكُنْ دَ اَچ يَا يَ يَ كَر بَابْ وَنَدَ يَا عَمَسْ
 سَيِيخِي كِيں بَابْ مَتَمَّ سَيِيكِي لَوَكِيں دَ كِيں
 يَا عَسُو وَرِيَسْ يَا ثَلَمَسْ غَا يَ يَا ثَمَسْ
 تَجُو كَشَا فَرَا يَا دَوَكْ فَرَا يَا شَا مَجْنَمَاتَا يَا
 تَا شِي سَنَا تَعِيَا كِيں سَنَا يَنَسْ يَا ثَلَمَسْ كُو
 مَا بَا يَا كِيں يَا ثِي بَابْ نَا يِيكُو دَر وَرِيَدَ
 دَا كُو مَاتَنَسْ تَا ثَلَمَسْ بَرِي شِي سَنَا يَنَسْ
 دَر سَنِي تَعِيَا كُوَانَا عَكْ تَكُنْ سَنَكِي
 وَرِي غَلِي كِيں يَثَمَسْ بَا يَ يَا شَا
 ثِيَكُنْ رَوَا ، دَوَكِيں كَسَا ثِيَكُنْ وَنَدَنَكْ
 يَثِي بَابْ مَاتَنَسْ ثَلَمَسْ دَوَكِي شِي كَسْ
 ثِيَكُنْ وَنَدَنَكْ كَدَر مَنِي تَا ثِيَكُنْ رَوَا كَعَجَلِ شِي
 كَسْ يَا دَوَكِي شِي يَا سْ ثِيَكُنْ وَنَدَنَسْ دَر
 سَنَكِي تَر غَلِي يَا ثِيَكِي يَثَا ثِيَكُنْ وَنَدَ كِيں

يَثِي

ونفا المزار

لبارنكشرو د شي د مكاف سكدمن ورنمخليې .: كلم
يا كشي نام شنا غاډو من شنا يې سني كشرو شنا غوډي
مخليې مكاف شنا داغني كشرو دنيم كنا غوډي
من د نخليې باب ويا كوييد كينا كدز نا سار
كړ د بكا نا بيا خليې .: كلم شنا ه دك زانا غه .
كشرو پيدا من كړ د بكا سخيې شنا تهيې مكافو يا
دوك كشرو شنا غيې اما نا شد كف شنا تهيې د منكي
يكن داغ سخيې نام داچ كشرو يقدم مكاف .: مكاف
شخليې بيسا مشبا كشرو يا كزبا كينا خنن
يا خلبا نام يكشي مكاف شنا مژنا د نام .
مخولې د د شنا يه لوتا سخر نام بفسام وټاب كشرو
يخني كورن دود يقدم ما مكاف نخني وټا مكاف
يخي من تهې ككاو وټا يتهې يا غني دودو
يخنمبي ټر ميخنا يه نن يخنن نا هام نام
شكنن يما يه وټا دودو يخي تهې ككاو وټا
تكني وټانس .: سكا كواش نام سكدني ورن دودو
يا كز بټام خنن يخي .: مكاف يايې فشي شنا
به د كشرو شيكوا دودو شنا سخيې ككا شكار
د نام .: مكاف يخذ شنا كونا خري كومو شيكن
هدن دودو .: سكا عاكش تاشي شيه كشرو سخيې
شنا يكن تهيې مكاف يا بشي خنيا يا قاد يكن رام
سيه دانونس يا بودي پاچا شنا مژنا .: يايې
تهيې خرياكش يه دس يا تار مكاف د ك يا كزبا كد
خنن يا كينس ورن رام سودك سخيې يكن رام غنن غوډا
يا بودي .: شيخما يخي دا يې ككا قاد يكن رام .: عدا لوتا شيخو
ما بودي د يخذ يكن رام غوډو يا كوما رولا .: 

THE WRANGLING WIVES

اَمَّا بَشٍ يَّيْ عَيْنِي كُؤَا بَا دُنْبَابُ نَعُونُش
 يَكِي بَشٍ يَّيْ عَيْنِي قُؤَا بَا . وَنِي مَثَم
 يَجَدَ مَا سَرِكِ يَثِي عَاكُوں قُؤَا مَثِي
 عِدَنُمُو مَكِكِرَاتَا قَا كَاوُو تُوَا سَكِي
 سَرِكِ يَا كَا مَعُوَزَعِدَا نَش يَتِنُكَ تَا

”

دَوْمِنْ كَيْش : سَيْسُنَا يِلَاوَا ثِيَكُرْ غِرْ : كُلْمُ
 دَكَنْ سُنَا يِلَاوَا سُنَا يَنْوَاك وَتَرَانَا وَنِي يِلَا
 كَاوَوَمَا سَرَك لَبَارِ يَنْبَل مَس عَاكْبُو وَدَنْس
 يِلَاوَا يَنْتَم كَصْ دِيَنْكَنْبَل سَرَك بَنْبَل
 عِنَا كَصَنْس : بَنْبَل سَرَك كَبِرْ غُوبَل دِي سَا
 بَلِي نَا كَيْك وَرِيئَ سُنَا بِي سُنَا يِلَاوَا سَرَك
 يَنْبَل دِي كَو غِرْ يِلَاوَا بَلِي سَكْتِي عِنْدَ سُنَا
 بِلَا سَكْتِي مَن حَرْ سَكْتِي سَكْتِي وَك : —
 سَكْتِي مَوِيَلِي سَرَك مَوِيَلِي مَس غِرْ
 أَنْدَا بِلَا مَوِيَلِي بِي دَوْمِنْ طَنْبِي كَيْش :
 دِي سَرَك يِلَاوَا دَكَنْ يِلَاوَا دَاوَا يِلَاوَا دَاوَا
 يَنْبَل يِلَاوَا دَاوَا مَس مَس مَس مَس مَس
 دَاوَا دَاوَا سَكْتِي مَس كَيْ عَنَظْمِي دَكْتِي
 غِرْ كَوَاوَا مَس دَكْتِي تِي تِي تِي تِي تِي
 كَوَاوَا سَرَك كَدَرِي يِلَاوَا عِنْدَاوَا : كَوَاوَا
 عَيْنِي وَنَد سُنْتِي عَوْنِي كَنْ غِرْ يِلَا
 بَلِي عَيْنِي يِلَاوَا مَس كَوَاوَا سَرَك يِلَاوَا سُنْدُو

اما

سَرَک د مائَنَس پئی عَوْرِفَدَا بَتَا ذِیْبَتَا سِئِی
 عَمَرِیَا مَتَا تَحِیْف یَا یَا پئی تَا فِتَا تَا تَه
 وِر نَوْنِکَا عَوْرِفَدَا تَا شِغَا یِکَز دَاک وِر
 نِیَار تَا کَوَاشِش تَا دُ بَا بَیْنِیَزِی تَا
 کَشَل کَد نَخِر، پئی تَا کَاوِش تَا دُ بَا سِش
 شِیْجَد تَتِی هِر نَسَرَک تَقَدَا مَس مَائَنِک
 تَا ذِیْب کَد نَخِر، پئی سَرَک یَا پِی فَوِش
 یَا دُ یَا دُ بَا یَغِنِی کَد نَخِر، یَا کِر دُ وِغَرِش
 یَثَغَش کَوَکَا مَتَا کَوَکَشِش سَکَا
 مَتَا سَکَبُوتَا وِی عِدَا، فُوتَا طُوبُوتَا کَمَا
 تَنَا یَا فُوتِیْنِیَزِی تَا غِنِی یَا رِ پئی سَنَا
 کُنْشِ یِکَز دِک تَا کَوَاشِش سَو تَا کَاوِ عِدَا
 تَلِیْدَا مَس مَائِنِی سَنَا شِ خَر شِکِی
 وَا یُوَا خَر شِکِی غِر مَتَا طُوبُوتَا سِئِی مَس
 دَوَاک سَنَا دَوَا، سَنَا وَاک، سَنَا ثِی مُو
 یَلِیْن سَرَک. یَا یِی مَائِغِر، اَنَدُ بَا مُو بَا یِیْنِیَزِی

وَنَدِ يَا كَرَبَا دِيَا تَا كَنُو ذَاكَ نَابَا
 شِ شِي عَقْبَرِي دَنْصُتُمْ يَا ذُو يَا كَرَبَا
 يَرْبِيَا كَنُو ذَاكَ : سَبْرِكِ يَيْمِشِ
 غَوْبَرِي دَ عِيَا كُلْمَ رَا نَا اَلْجَم دَ دَبْرِي كُلْمَ
 ذَاكَ شِي نَا ذُو عِي دَنْسِ رَا نَا غَدَ مَتَا شِ
 تَا اِسْجَلِي شِ ثِي كُنْ دَاكَ نَصِيحَتَا مَثِي
 تَا يِي كَوَا مَتَا بِي سُنْدُو سُنِيم ،
 ذَاكَ مَكَامِي يَتِي هِي ثِي كُنْ دَا جِ يَصَتْ
 غَيْرِيَا وَيِي دَنْصُتُمْ يَا ذُو كَ عَمَدَ
 يَا يَيْشِ ثِي كُنْ دَا جِ خَرِيضَا وَيَرْبِيَا
 كُنْتَا شِي كُضَا يَا كَشِي كُنْتَا سُو
 ذَك سُنْمُتُو دَغْبَا يَا كَمَا دَنْ ذَاكَ
 يَا تَا شِ يَا تَمِي دَنْصُتُمْ شِي نَا كُنْتَا
 كَشِ يَا يَمَسَ مَا غَمِي يَا تَا شِي سُو
 ذَك بِي سُنْثِيكَ عَلْكَوْلِنَشِ دَبَابِ
 عَلْكَوْلِي ثِي كُنْ دُنْيَا دَنْ ذَاكَ دَ
 دَنْصُتُمْ سُو بِي سَكْ كَوْرَ عَلْكَوْلِي
 ثِي كُنْ دُنْيَا تَهْمَت

فِدَ مَسْ يَكْرُمُ بَرَكُوْكَ ۚ نِيَكَّصَا نَا
 كَشِيْ عُوْنَا مُوْذَكْ مُوْذَمَتِيْ ۚ كَمَا
 مَذَاكْ يَاتِهِيْ يَكَشِيْ عُوَاْسْ يَا
 كَاوْ عِدَا يَا كِرَا دَنُْمَتْمْ يَا غَدَا مَسْ
 يَثِيْ مُوْذَكْ مَذَمَا مَرَا يَا صَرِيَارِيَا
 يِيْ غَرْمَا ۚ يَتَنَبِّيشْ غِرْنُكْ
 كَدَن يَارِيَا يِيْ غَرْمَا مِيْنِيْ عَنَا
 يَمَسْ يَثِيْ عَنَا يَمَسْ كَاثِيَا ۚ دَر
 ذَاكْ يَتِهِيْ يَسَا دُنِيَا يَا كُنْتَلَا
 يَا مَنِيْ وَنَذَامْ شَنَا وَثِيْ يَا كَا مَشْ
 يَا كَاوْ وَرِيَارُو يَثِيْ يَمَسَا كَاثِيَا
 وَنَذَامْ يَلِيْ مَسْ كَاثِيَا يَا وَرِكِيْ ۚ
 يَاتَنَبِّيَا يَارُو كَدَن غِرْنُكْ يَارُو يَا
 يِيْ غَرْمَا مِيْنِيْ عَنَا يَمَسْ يَثِيْ عَنَا
 يَمَسْ عَوْرِيْ يَتِهِيْ يَا كَامْ بُدْرُوَا يَا
 نَسْرُكْ يَسَا دُنِيَا كُوْوَا يَا دَلْبَا ذَاكْ
 بَشَا مَنَسْ صَرْ غِرْ دُكْ يَاتَشْ شُنِيَا
 شُنِيَا بَشَا مَنَسْ ذَاكْ سَرُكْ نَخِرْ يَثِيْ
 وَنَذ

وَيُي دَايَا سَرِيَا رِيَايَا وَيَاوَا دَنْدَاكِيَا
 يِي وَيَاوَا دَنْدَاكِيَا غِيِي دَنْصُتْمِيَا
 ثُصَسْ وَيُسِيَا كَاوُكُنْ يَا ثُصَسْ
 عَوَاتَا ثَا صِيْجِي يَنْنْ يَا ثِي دَنْصُتْمِيَا قَدَمْ
 عَوُكْ كَدَا تَتِيْجِي ثِي كُنْ دَا ج دَا يِي سَا عَوَاتَا
 تَنَا كَشِي مُتَابِي يَارُو يَثُصَسْ ثُو
 يِيِي كِيُو دَنْدَاكِيَا دَاوُك دَنْصُتْمِيَا
 أَبُوكْ لَلُو دَكْ سَنَا وَا سَا لُو كَتْنَدَا عَوُشْ
 سُنْتِيْجِي كِيُو ثِي كُنْ دَا ج كَلْمْ دَكُنْ رَانَا
 عُدَا سُنْخَمُوَا ثِي كُنْ دَا ج عَوُتْدَاكِيَا كَشِي
 عَوُتْمِيَا تَكَاوُو عُدَا دَنْصُتْمِيَا بِيْنْغِيِي
 عَوُتْسَا شَنُكُو كْ سَرْمَبْرَا يَا وَيِي دَنْدَاكِيَا
 يَا دُو وَرِنَدَا دَنْصُتْمِيَا شَنَا كُو كَا يَا تَنْبِيِي
 شِي مِيَا قَارُو كَنَا كُو كَا ثِي يَا بَنْغِيِي
 عَوَاتَا دَنْدَاكِيَا يَا كَرَاشْ دُو صُو
 تِيْجِي مَوُغِيِي عَوَاتَا ثَا كَاوُ وَنِي
 صُتْمِيَا يَارُو يَا يِي شِي يَا غِيِي عَوُشْ
 يَا قَا دِي شِي شَنَا كُو كْ دَنْدَاكِيَا

قَدَا

وَنِي مُمْ مَاعِلِينِي شِنَا دَ مَبِي مَيْشِي
 كَلَم مَجْنَتَا يَا تَجِي صَلَب بَا شِي
 كَشِي كُومِي كَدَن يَا ذُو عَمَدَا مَا
 تَس تَنَا ذَاغِنَسَا : كَلَم دَكَنَن
 رَانَا عَمَدَا يَكَشِي بِي عُومَا يَا كَرْبِي
 عَنبِي دِيْعُوا يَا دَوْرِي بِي عُومَا يَا
 دَوَك يَا كَاوَعَمَدَا مَا تَس تَنَا
 مَرْنَا شَا وَنَكِي تُكْنِيَا مَجْنَتَا
 يَا شِي مَتَا تَا شِي كِكْنَشِي عَنبِي
 عَاكِي نَا مَرَا يَك تَا تَا شِي تَنَا
 كَشِي عَنبِي كَر تَا غِي بِي عُومَا
 ذَا شَا كَام سِنِيَا تَا شِي شِنَا عَمَدَا
 مَجْنَتَا يَشِي مَتَا يَشِي كُومِنَا
 يَا تَجِي كَاوَعَمَدَا مَنَقِي نَا تَنَا يَنَس
 مَر تَكَن دَا ج بِي عُومَا يَا بَشِي مَتَا
 تَنَا كُوكَا تَا دَمَن غُوس رِي مِي يَكْنَتَا
 شِنَا مَر دَا تَا صِيْف بَتَسْنِي تَا عَمَدَا
 ذَا ك تَا صِيْف وَجِي دِيَا مَبِي تَا صِيْف
 وَجِي

فَوَيْلٌ لِّلْعَبِيدِ سَوْنَسَا يُوْسُفُ عُبْنَجِرَ اللّٰهَ يَا
 اَوْنَا شَيْ خُو وَتَكِيْلَ شَنَا نُوْرُو اللّٰهِيَا عِنْكُو
 مَالِكُ جَبْرِيلَ يَا مَيْشِي شِي شَرْوِيَا دُوْكَ مَالِكُ
 مِيكَ اِيْلَ يَا مَيْشِي شِي كَرْثِيَا سُوْدُكَ شَنَا بِنْجُوْنَسُ
 شَرْوَا شَنَا سَرْ شَكَا مَ كَرْثِيَا سُوْدُكَ شَنَا عَمْدُ صَرْ
 سَنْدُو وَرِنَقَتَبِ شَرْوَا شَنَا قَدِ مَا عَنَبِ دُو اللّٰهَ دُو
 عَنَبِ مُحَمَّدُ عَيْنِيْنَا شِيْر كَرْثِيَا كَدَ كَبَرِ شَيْتَه
 يُوْكَوْنَا عَكُ بَنِي شَيْ كَوْمَ بَا كَرْثِيَا تَقَدِ مَا عَنَبِ
 يُوْسُفُ كَدَنكََا بَرْ شَرْوِيَا يَكْشِي شَيْ تِيْدَ كِيْ مُو
 يَ شِيْرِيَا زَا نَا غُوبِي شَرْوَا شِيْ كَمَا يَا قَدِ حَكَنُ
 عَنَبِ يُوْسُفُ يَا رَسَ عَيْنَدَ شَنَا ثِيْكَ سَيِيَا
 دُوْكَ وَكََا يَا يَنْكِي شَنِيْنَسُ يَبَا شَرْوَا يَتِي
 حَرْيَا كُوْشِي يَسْجِي كَرْثِيَا تَتِي شَرْوَا كَمَا
 بَتِي عُبْنَجِرَ اللّٰهَ يَتِي عَمَلِكَا يُوْسُفُ
 شَنَا سُوْرُوْنَا كَرْثِيَا اللّٰهَ يَا وَرْكِ شَنِيْنَسَا
 تَا جِي تَهْت

أَلَجَن كُو عِنَّا يَكُن مُتَابِنِي وَتَا عَنبِيَا
 تَعْمُ وَرُفْعَتُنْجِي عَمَلِ يَا قَدِ مَسْ يَتْبُي
 كَقَدِ مَسْ شِنَا يَكُن مُتَابِنِي وَتَا عَنبِي
 مُوسَى يَا كُو مَوْبَايَا شِنَا كُو كَا صَر
 يَا دُو وَرِنِيَارُ : يَارِ يَتْبُي مَسْ يَا كَ
 بَرِ كُو كَا كُو وَبَنِي لَابَارِ كَا جِ دُو كَفِينَا
 مِش : يَا ثَلَقْشَ عَمْتُنْجِي عَمَلِ يَا ثَبِي
 كُنَا يَكُن وَتَا يَارُو يَتْبَقْشَ تَعْمُ كَقَدِ
 مَفْتَبُنْجِي عَمَلِ ثُنْدِ بَكِي بَنِي سَا تَا
 دَدْنِ بَنِي كُو ثَبِي دَدْنِ : كَمَا صَرُو يُو
 بَنِي زِنَا دَدْنِ : بَنِي مُنَا فُتِي بَا
 دَدْنِ دُو مِش صَكْنِي كَدِ شَسَا وَبِي
 يَكُن وَتَا سَيِي : عَمَلِ يَتْبُي وَرِنَقَل
 يَا قَدِ مَسْ عَمَلِ يَا ثَبِي دُنْمِ بَنِي
 عَوْبَرِي بَا : دُمِ شِنَا مَتَمِ كِرْكِ :
 دُو مِش صَكْنِي : كُنَا يَكُن أَلَجَن تَمَا

وَنَبِي يَلُزُ اللَّهَ يَخْلُتَا فِيهِ كَوْعُو دُوشِ يَابِي
 شُكْرَا اَرْبِهِنِ ثِيَكُنْ كَوْعُو شِنَا زَوَكُو اللَّه
 خَلْمَ دَبْرِي دَ زَانَا شِنَا صَلِّ عُبْنُجِجِ اللَّه يَا
 عَمِيكُو اَنِيَا مُوسَى تَهْ كَدُوبَا ثِيَكُنْ كَوْعُو
 دُوشِ عَاكُنِي وَنَبِي يَلُزُ مِينِي شِنَا يَ
 اَنِيَا يَادُوبَا عَمِشَلِشِ يَابِي مَسْ سَلَمَا
 بِيَقَمَسَا بَا صَرِيغَمَا صَلِّ تَكُنْ يَا عَمَمَا
 مَسْ يَا كِرَا سَوْنَنَسْ اَنِيَا مُوسَى يَا
 تَنْبِيَا شِي يَابِي وَابِي يَا سَنَشِي كَ
 سَوْنَنَا يَا ثَمَسْ عُبْنُجِجِ عَلِّ وَنَبِي يَا
 سَنَشِي كَ عَاكُنِي مَتَمْ ثِيَكُنْ كَوْعُو دُوشِي
 شِي يَا سَنَشِي نَسَوْنَنَكْ : يَابِي مَسْ
 مِينِي كَنَابِي وَرِنَغَا يَابِي شِي كَرْنَا
 اَرْبِهِنِ عَمَا ثِيَكُنْ كَوْعُو دُوشِ اَنَا رُو
 كَوْعُو عَلِّ : تَهْ كَدُوبَا عَلِّ عَمَا ثِيَكُنْ مَتَابِي

الْبَن

يَا بَارِئُ شَيْطَانًا يَا كَرِيْبًا عَيْنَسَ : يَا يَنْوَسَ شَيْطَانًا
 يَا كَوْمًا وَرَنْعَبْنَجِرَ اللَّهِ يَتَمَسَّ كَسَا عَنَبِ
 يَوْسُفَ تَكُنْ شَيْوُنْ كَا عَنِي يَا بَرِّئُ لَعَلَّ عُبْنَجِرَ
 يَا لَعَلَّ شَيْوُنْ شَنَا كُنْبَلْ شَرْكَرَئَسَ
 سَبِيْنْ تَكُنْ ثَوْتَا دَه فَكَنْ شَنَايْنِ سَلَّيْنِ
 قَلَّ سَلَّ يَا كُورَانَا عَدَ : شَيْطَانِ يَا جُكْمِيَا
 وَرَنْعَبْنَجِرَ اللَّهِ : اللَّهُ يَا سَوْمًا يَا شَرْ رَنْعُومِ
 تَرِيَا سَامَ سَوَكِي : يَا سَامَ لَا فَيَا يَا سَامَ مَرَمَاتَا
 شَنَا تَيْغُورَا يَا كَوْمًا سَامَ دَه وَكَيْنَسَ
 دَه شَا ثَوَدَ دَه وَآكِي : عُبْنَجِرَ يَا بَارِئُ يَا
 كَوْمًا كَمَوَدَ شَجَرَا : دَه وَمِنْ فَكَنْ
 كُورَا شَبْرَمَ طَرَا دَه شَيْطَانِ مَكِي

تہ

مَعْرِ تَتَكُش

لَبَارِ عَنِ يَوْسُفَ دَ شَيْئِ شَيْطَانِ يَلَدُ وَوَرَنَقَبِ
يُوسُفَ يَاقَةَ مَسْ يَدِشَرِ عَجَبِجِ اَللهِ شِنَا سَنَك
دَ يَوِ يَلَاكُ دَ دُوكِيَا دَ بِقَا يَسَا يَشَرِ دَ حَيَعَوَا مَيَوَا
بَا حَوَا وَرَنَقَبِجِ اَللهِ يَاقَةَ مَسْ يَدِشَرِ عَنِ يَوْسُفَ
يَلَا شَسَنَكُ دَ مَكْبَا شَرِ دَ وَاكِ دَ دُوكِيَا دَ دُوكِيَا
مَكْنُ شِنَا يَنْسَلِ دَ يَوَا كَمَرِ كَبَا شَرِ وَفَل
دَ حَسَارِ دَ شِيَا كَلَجَنِي يَلَا يَزْ سَلَبُ وَكَ—
عَجَبِجِ اَللهِ يَلَا يَمَسْ عَشْرُ يَلَا سَ عَنِ يَوْسُفَ
عَلَوِ يَلَا تَكُنْ عَدُوْسَ يَلَا رَنَسَ دَ كَ سَكَمَتُ دَ شَانُو
سَ دَ رَا عُنَسَ دُوكِ سَكَمَتُ دَ مَتَنَسَ سَوَرِ
شِيَا يَلَا دَ دَ تَكُنْ يَبِيْزْ سَلَبِ شِنَا يَنْسَلِ
دَ وَفَتِلِ يَوْسُفَ شِنَا قَدِ يَلَا كُومِ اَللهِ شِيَا
يَلَا يَلَا

مَعَزْ كَاكَنُمْ ءَادَمْ

لَوَكْثَرْدَ مَنَّكَ ذَلِيكْ عَادَمْ يَابْثِي شِيَا غُوجِي
اللّٰهُ دُنْ بِيَهْلِيْشْ ذِكْهَ بَا .

ذِكْهَ شِيَكْمَا يَابْثِي شِيَا غُوجِي اللّٰهُ دُنْ بِيَهْلِيْشْ
كَبَرِيْ بَا .

كَبَرِيْ شِيَكْمَا يَابْثِي شِيَا غُوجِي اللّٰهُ دُنْ بِيَهْلِيْشْ
غُرْسَنُوْبَا .

غُرْسَنُوْ شِيَكْمَا يَابْثِي شِيَا غُوجِي اللّٰهُ دُنْ بِيَهْلِيْشْ
بَرَاوُوْبَا .

بَرَاوُوْ شِيَكْمَا يَابْثِي شِيَا غُوجِي اللّٰهُ دُنْ بِيَهْلِيْشْ
مَيْرُوْوَا بَا .

مَيْرُوْوَا يَابْثِي شِيَا غُوجِي اللّٰهُ دُنْ بِيَهْلِيْشْ كَايِرْبَا .
كَايِرْبَا يَابْثِي شِيَا غُوجِي اللّٰهُ دُنْ بِيَهْلِيْشْ

مَيَكْرِيَا بَا .

مَيَكْرِيَا شِيَكْمَا يَابْثِي وَنَدَ شِيَدِيْ كِرَا .

ت

وَنُضًا وَتَيْفَ تَا فِتَا دَ مُهْرُ مَالَمَ عَلِي بَغُوبِرْ دَ اَشْه
 عَيْكَا وَرُتْصَبُو كُنْسا سُونْسا كَبِتِي تَرْتِي شِنَا
 ثِيكِي وَبِهْ غِرْ اَنْثِي دَ شِي كَنْتَمَبُوا عِنَا يِمَك
 قِيْمُوا قِيْمُوا ، دَ مَبَا يَنْوَنْنِ ، تَا كَوْمُو دَ مَعْ عَنَكْرا
 يَنْدُ تَا دَ مَن ثِيكِي كَفَا شِي كَدَن تَكْرَدَا تَا مَسْجَلِي كَ
 دَ لَافِيَا نَا مُوَدِي اَلله شَبَا كَ لَافِيَا ، اَلله شَبَا كَ يَوَزْ
 اَلله شَبَا كَ مَكْ اَرْزِي ، كَدَن كَا تَنْبِيَا لَافِيَا نَا
 مُوَدِي اَلله نَا بَ لَافِيَا كَ وَرِنْشَلِي يَا قَدِ مِي
 كُنْغِي جُونَا دَ مَ ثَوَرِي ، مَقَا يَنْدُ مَسْت شِلِي
 يَا دَ مَن ثِيكِي مَعْكْرا ، شِنَا يِنِ ، عَيْكِي بُلْزِيَا مَجْدَت
 شِيكْمَا شِنَا لَافِيَا ، تَا بَرْش دَ لَافِيَا ، دَ مَبَا يَنْوُ
 نْتِي ، بَابُ وَبِهْ لَافِيَا ، ثِيكِي كَفَا شِي سِيَا لَافِيَا ،
 اَلله شِيكْمَا كِي تَا زَا مَ دَ لَافِيَا

تَبَنِي
 عَلِي بَغُوبِرْ

مست

غَلَاتْنَا غَلَاتْنَا

مَاذُو تَابِشِي

يَنْمَاتَا غَدْنَمْ كُلْمْ وَنْكَ ؟ مَوْهَ ؟

رَامْ كَنْكِي كِيْجَلِي سُنْكَ ؟ صُكُورِ ؟

غُلْبِينَا بَلِشْتِيْنْ مُمْ طَكْ سِيْ غُلْجِي ؟
وُكَ ؟

دَاكِيْنْ سَمَارِ بَابْ كُوقَا ؟ كُيْسِ ؟
غَارِ شَنَاءْ صَاكْ يَلْرَا سَنَّا كُوانَا دِ پَنُوَا ؟
تُوكَا ؟

غَبْتَمْ بِيَا تَمْ ؟ غَنْخَا ؟

شَانُوَا غَدْنَمْ دُ بُو غُومْ دَكْ اِغْيِنْسْ دِيَا ؟
سَنِيَا ؟

يَنْمَاتَا غَدْنَمْ دِ قَبِرْ بَاكْ : تَبْرِيَا ؟

اِنَا دِ صَنِيَا بِيْ نَا يَوْنَخَا نَاتِيْجِ نَا كُومُو
بَنْبَشِيْ بَا ؟ وَنْدُو ؟

تَهْ

يَا كَمَا تَعْبَدُ مَلِكُ يَدِي صَلَاةَ صَبَاحٍ
كَمَا تَعْبَدُ الْفَصْرُ شَيْءٌ وَرَدٌ تَجَانِبُ كَرَفٍ

الْقَائِدُ رِيَا

أَمَّا صَلَاةُ لَوْ كَيْتُ بِيَتْرَبُ صَبَاحٍ
الظُّهْرِ الْفَصْرُ مَخْرَبَةٌ إِنْ شَاءَ

أَمَّا بَابُ وَرَدٍ كَيْتُ سَيَر

لَوْ كَيْتُ بِيَتْرَبُ

وَيْتُ تَنْبِيَا كَمَا يَدِي تَجَانِبُ كَرَفٍ

الْقَائِدُ رِيَا

مَغْرَدُ نَوْبٍ

كَشْنُكَ : ظَالِمٌ : سَلَامٌ : زَنَاءٌ :

مَنَافِقَةٌ : رُفْعٌ : اَنِمِمْتَ : دَائِمٌ :

مُسْلِمٌ : شَيْءٌ يُشْفَوُ : كَرِيْلٌ : م —

مَوْعِنًا كَيْ : رَبِّقُورِشٌ : شَهْرًا :

قَلَسَكَنْتَ : رَوَا : كِنْتُ مَنِي : دَائِمٌ :

عَوَايِسٌ : قَلَسَا : شَيْءٌ كَرِيْلٌ : بَابُ الْكَوْلِ :

كَرْمَتُو : دَكٌ : عَشْرَتُو : دَرِيْلٌ :

مَغْرَبِش

زَيُونَةُ يَا بَ كُرْدِ يَادِ هَارِ يَبْنَدَا:

مَغْرَبِش يَا بَ عِيكُو مَغْرَبِش يَا بَ:

كَهْ نَكْنَادَ كُرْدِ كَوَا شِنَا سَنَكَا:

كَهْ نَبَا كَهْ كُرْدِ يَا بَ وَنَدَ شِنَا سَنَكَا:

كَهْ نَكَا دَ مَا مِيشُورْ نَقْلَ اللّٰه شِنَا سَنَكَا:

كَهْ نَبَا دَ شُورِ وَا لّٰه بِشِيشْ كَا:

كَهْ نَبَا لَسْ زِلْ مَثْمِلَا كَهْ كَهْ مَنَادَ لَش:

FIFTEEN PROVERBS

لَافِيَا جِيكْ اَزَرْفِي نِي
 اَبُو كِنْ شَرْكِي سَرْ كِي نِي
 مَيْنَا مَا شَكْنَبُ مَا رُتَا
 رَشِيَر تُوورْ كَنْشِي وَاكِي عَكُوَا
 جِي نِي بَا شُونْ كِي دَوْدَا
 عَنخُو مَجِيْن اَمْرِيَا
 يَنْوَا شَكْنَبِي دَا رِي رُطُوَا كُوشِي شَكْنَمِي دَا
 طُوفا يَارُو :
 تَجِيَا سَنُو كُوَا نَا سَا
 اَلله شِي نِي مَسْنِي تَا بَا وَا بَا
 لِي جِي بَا رُوَا لِي جِي يَارُو كِي وِيَا
 عِدَا يِيُو مَا غَنِي عُو بَرَا
 مِي جِي عُو عِدَا بَا شِي عُو جِي اَلله سِي نِي غَنِي مَا
 كَا فُوَا لُو كَشِي نَنْ يَتِي تَا وِدَا دَا مَلَا :
 مِي شُوو بَا شِي عُو جِي اَلله سِي نِي غَنِي عَا
 دُو كَنْس دُوَا وِرِي مِي دُنِي :
 مَبَر نَكْدَن بَرُوو نِي
 كَدْنَا غَنِي غِي مِي دَنْهُوْنَك نَا ثِي نُوْتَا شَقَا نَا دَا رُوَا

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